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***The musical development of
the child***

Diploma thesis

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Introduction

"Musical ability is not an inborn talent but an ability which can be developed. Any child who is properly trained can develop musical ability, just as all children develop the ability to speak their mother tongue. The potential of every child is unlimited". This is the belief on which Shinichi Suzuki (Japanese educator and philosopher) based his approach, which became my inspiration for choosing this theme for my diploma thesis. Everybody is capable of learning music. Music is part of the human's intelligence, like language and mathematics. In a contemporary school, music must apply to all of the students; not only to the "special talents". But how and when does the musical learning starts?

The early years play an effective role to ones remaining continual life. Knowledge is the treasure, eternal spiritual loot of the soul. Human is capable of learning, because he is the "homo sapiens" (wise man). The human who is the "logos", is able to develop and process sciences, dexterities and capabilities, inventions and inborn abilities. Musicality is one of the inborn human's skills which can be developed and cultivated, starting from the very early years. Actually there is a crucial age span, where when musical development occurs, proves to be the most effective on improving some musical skills - such as the matching of the pitch; the age from the 1st month to eight years old. After the age of eight years old, children develop a better moving coordination, increased observation, memory and an increased level of confidence as well too. So, the age before eight years old, even prenatal period, is crucial, because the musical skills are still developing and they need to be supported and nurtured to become effective and strengthened for future training in music education. People are capable of learning musical skills after the age of eight too, but the later, the more difficult for them might be. This is improved through daily experiences, but also more professionally through scientific statistics on the musical studies and development.

Of course, music is not to rule children's life, but is a way to make them better humans, since improved to be effective on the learning of other skills, such as the language skills, mathematic skills and social sciences, effective on the morality and personality

development and generally on helping of solving problems in the life.

Education in my country, Cyprus, lacks pedagogical systems and methods of teaching music. Music used to be a subject of little interest for Cypriot students, some students even dislike the subject, and sometimes students develop this opinion even before entering the secondary school. It is the role of teachers, in cooperation with the parents/caregivers, to change this pre justified attitude and disposition to some more positive correspondence and more creative approximation. Teachers must find new ways of leading the children to new knowledge, without blocking their spontaneity. Therefore, it is important and essential to know some basic elements about the stages of development of the child in relation with the music, so they become able to find ways of communication with the children, to apply teaching on the different needs of each age. After my observation of music lessons at the English International School of Prague, I decided to write my proposal for this thesis, to suggest some new activities and ideas for Cypriot teachers, so that based to these ideas, they will be able to take ideas for creating their own creative activities to accomplish what children are able to do.

This book is divided into nine chapters. In some of them, I will try to explain how children are physically developed at particular stages, the relation they have with the music, what are children able to do, and later suggest activities and pre-existing songs, which could be used to teach musical phenomena, such as singing, sight reading, and composition, starting from the age of three years old. I will also speak about class management, as one of the most important effective factors in teaching.

According to the anthropologist Alan P.Merriam, children experience music in multiple dissensions, particularly as emotional expression, esthetic experience, way of having fun, communication, symbolical representation, bodily expression. With this book, through particular activities, musical games and musical training, I will try to motivate and support the teachers in my country to try a new way of teaching music in the schools, because I believe music education a gift that enhances life and it is the right of every human being. Children would survive without music, but I believe that music makes their life better.

“True musical literacy – the ability to read, write, and think music – Is the right of every human being”. Zoltan Kodaly

1. Prenatal period

The human embryo is active and sensitive to its environment much more before the birth. Even in the uterus (womb), the embryo is not independent from the outside world. According to contemporary research, the organism is not influenced only from its immediate environment, but also from the world which is out of the uterus. The understanding of the influence of the environment on the embryo is important for many reasons. The essences and incitements which come from its environment might have important consequences to its development. Embryo's reactions to the environment give indications about the possible behavior of the baby during the nativity and even later, after nativity. When the consequences of the environment damage the development, is important for the future parents to understand the danger and therefore act protectively.

Using contemporary measuring and recording techniques, investigators have already a detailed picture of the development of sensuous possibilities of the human embryo. This information is important for defining how embryo is influenced by its environment, as for example in movement, vision and sound:

Movement

The control of balance begins to function approximately five months after the conception and matures absolutely during the birth. This maturity means that the embryo is able to feel the changes of its mother position, even though it floats in amniotic fluid.

Vision

After twenty weeks of pregnancy, the fetus reacts to light, which increases the movement and the beats of its heart. At the end of pregnancy, the fetus is able to see the light which crosses the stretched skin of its mother's belly. (This visual experience is similar to the light which we see when our hand covers some lens).

Sound

Four months after conception, the fetus corresponds to the sound. During one study of investigation, small microphones were placed in the uterus, next to fetus's head, discovering that, the average level of the sound is about 75 decibel, similar to the sound we experience when we are in a started on car. By the air which is passing through its mother's stomach, this stable sound accents. The sound of her heart beating is passing through it as well. In the past it was believed that these sounds were too strong, so they cover any other sound which was coming from the outside environment. However, approximately twenty years ago, research indicated that the fetus listens to the outside sounds. From all of the sounds, the fetus mostly hears the mother's voice, because is transmitted also in the form of vibrations thought her body. When the mother speaks loudly, is possible to observe the changes of embryo's heart beating. And because the outside sounds must pass through the mother's body, and the amniotic liquid, these sounds sound different than how they sound on the outside. Immediately after the birth, babies prefer to listen to their mother's voice through a filter, which is similar to the voice they were listening in their mother's body.

Embryonic learning

In many folklore traditions, people had the belief that the experiences of a pregnant woman influence the development of the child after birth. Whatever the mother admires or fears, whatever she desires, the fetus does the same during and after the birth. Of course, such a belief cannot be true, because the fetus cannot have desires or fears of something which is still unknown to it. Such kinds of beliefs have been confronted during the 20th century. However, there are indications which prove, that the fetus is learning from some facts both inside and outside of the body of its mother.

The unusual experiment of Dr. Lee Salk* in 1973, brought up these indications to the

light. Dr. Lee Salk was employed in a hospital, where she observed mothers who were separated from their newborn babies. She divided these babies in three groups, each who experienced different experimental conditions:

- The first group was exposed to the normal HR (heart rate), which is 80 beats per minute, like the beating they were listening in the uterus.
- The second group was exposed to increased HR of 120 beats per minute.
- The third group didn't hear any specific sound.

Results:

- The babies of the second group were thrown into confusion. So upset, that Dr. Salk had to withdraw this group from the experiment.
- The babies of the third group didn't show any special or unusual behavior.
- The babies of the first group in comparison to the babies of the third group, gained more weight and cried less during those four days in which the experiment was running.

Conclusion:

The experience of the babies with the particular sound of the normal HR in the uterus (womb), proved this sound as familiar and quieting. This indication verified later as well, in 1983, by Dr. Anthony De Casper.** Salk's experiment proves that embryo is learning through experiences which come from the *inside* of the mother.

***Dr. Lee Salk:** child psychologist, author of eight books on family relationships and a popular commentator on social change, changing family patterns; lived in Manhattan.

****Dr. Anthony De Casper:** professor at the University of North Carolina in USA and author, conducting researches on the early development of human perception and learning from the prenatal period to the preschool years.

Indications that similar learning happens through experiences which come from the outside the mother, shows that the experiment of Dr. Anthony De Casper and Ph.D. Melanie Spence* in 1986. They asked from sixteen pregnant women to read loudly a particular piece from "The Cat in the Hat", a known rhyming childish story of Dr.Seuss**, twice a day for six weeks before the expected day of the birth. When the babies were born, the excerpt was read aloud totally for three and half hours. Each woman recorded her narration on a tape.

Two or three days after the birth of the babies, the investigators gave them a special sucking rubber (*see the picture below), which was connected to a recording machine, recording the rhythm of each rubber sucking. Firstly, they left each baby to suck the rubber itself, just to notice its personal rhythm of sucking. Then, he arranged the machine for each baby as following:

- For the half of the babies, a faster sucking of the rubber, was activating the play of the recorded piece, narrated and recorded by their mother during their pregnancy. With a slower sucking tempo, the tape playing was turning off.
- For the second half of the babies, an increased sucking was activating a new narrated story, unknown to them, whereas the slower sucking tempo was activating the story, which was narrated by their mother.

Results:

All of the babies were changing the rhythm they suck to a slower or faster tempo, in order to activate the tape with the story narrated loudly by their mother.

***Ph.D. Melanie Spence:** professor at the University of North Carolina in USA and author, specialized on the infant learning and memory.

****Theodor Seuss Geisel:** an American writer and cartoonist, most widely known for his children's books, written under the pen name Dr. Seuss; died in 1991.

Conclusion:

The babies were really listening to the story which their mother was reading loudly and the learning in the womb had influenced the sounds, which the babies were accepting as quieting. Their reaction indicates the habituation, the simplest kind of learning.



*Picture by Dr. George Murell, otolaryngologist from California, USA, founded in Loukia's Demetriou - Hatzineophytou "The first six years of the life"

During 1994, Dr. Anthony De Casper with his colleagues, had improved this conclusion, examining seventeen pregnant women living in Paris, asking them to read loudly a rhyming childish French poem, "La Poulette" ("The little chicken"), three times a day, for one month, starting six weeks before the expected day of the birth. Four weeks later, they brought those women in to the laboratory, and they played a record of the poem "La Poulette" with some other unknown story as well, putting a megaphone on each woman's belly.

Results:

The investigators found that the heart rate of the babies was increased, every time "La Poulette" was playing, while the new story didn't affect their heart rate at all.

Conclusion:

The increasing of the heart rate is an indication of *attention*.

All these indications are not enough to prove that prenatal learning will have important consequences in the later development of the baby, but these indications prove that learning really does happen in the womb. So, the mother can choose what material they want to pass on to the child, whether it is a poem, a story, a song or a musical scale. As the babies are able to recognize a poem or a story which has been read by their mother during pregnancy, they are also able to recognize a song in the same way. Whatever is taught or sung and systematically repeated during pregnancy, improves to be listened, and improves attention and calm in the baby after birth.

Of course, the physical and psychological health of the mother also plays a critical role on the later development of the baby. It is very important for each mother to take care of themselves and ensure that they are in good condition in order to prepare the best conditions and environment for their growing child.

Such kind of experiments give ideas to us, such as singing systematically a lullaby or a song before the birth, so we would be able to use the same lullaby or song after the birth, every time we need to calm down the baby when is sick, scared, tired, needs attention or to communicate with someone, as the repeated sounds sounded in the womb, have proved as known and calming after the birth. I personally experienced, after observing a singer, the calming of a baby while his mother was talking or singing even a few meters away from him after birth. Even if he could not see her the baby recognized her voice and immediately calmed down because it was something he remembered from inside the womb. The baby began vocalizing nonsense syllables and matching his mother's pitch both while she was singing and when she stopped shortly after birth. Now, the little boy is three years old and singing activities are very familiar to him and seem to come easily to him.

“Singing is a learned behavior” - Helen Kemp

2. 0 - 1, 5 years old

***"We should see the new-born baby as a 'spiritual embryo'". Maria Montessori

Infants are incapable of providing basic needs for them; their survival depends on the active support and protection of the people who take care of them. Also, the relationship which parents and caregivers develop with their infants seems to be crucial for their prosperity too.

After the birth, all the senses of the infants are in function. But vision and audition is not in the same sharpness as adults' is. Newborn infants have special preferences of movable objects or sounds which have the tone and volume of the human voice. Experiments indicate that even infants of two days old prefer the figures which are similar to the human's face and their attention focuses on figures of cyclical shape, clear borders and medium level of complexity. The development of the perception of the infant is attached to the number and quality of stimulus. Otherwise, new researches say that infants have some kind of memory and they can remember facts and recognize people when they are rapidly in contact with them.

Babies feel and express emotions since birth. Their faces reflect emotions of pleasure, joy, interest, surprise, fear, anger or dislike. They appear to have a natural instinct to participate in social situations and they are equipped with some social dexterity, for example they turn their face when they listen to a human voice and they search for the sources of the sounds. When infants don't react to a new sound, it doesn't mean that they don't distinguish that sound from the previous sounds, it could be that they might just not be interested. At around two months old, they orientate their head to the direction of where the sounds arise, meaning they can localize the sounds. They localize better sounds of higher pitch, such as the singing of a bird than sounds of lower pitch, such as the siren of a ship. Their best sound appears to be human's voice and especially female voice.

Some research shows that infants, before the first year of their life, are able to perceive some of the basic elements of music, such as melody, tonality and rhythm. (Trehub, 1987). Other research indicates that infants are able to perceive changes to the melody, even when only one note changes from the six notes which the melody might contain.

They also differentiate the changes of the rhythm on the melody (Trehub & Thorpe, 1989).

This research proves that musical experiences are very beneficial. Particularly, infants of five months old in an infant asylum, react in a positive way on the invitation of the care-personal to sing or play the drum. After a few months, they don't need the encouragement of the care-personal to sing or clap rhythmically on a music playing. Of course, there are differences between each infant which are obvious approximately at the first year of their life and they clear up closed to the age of two years old.

"Intuitive motherese"

The analysis of the early communication and play, bring us to the conclusion that infants have very specific expectancies about how their mother or care-giver must behave in order to help their development and they try to make sure that their mother or care-giver adapts his/her behavior in correspondence to support their needs. The acoustic perceptions of the infants have been studied since 1974. The world-wide speech, known as "intuitive motherese" shows the expressional models on which infants correspond more. The Chinese or the English speakers American mothers, speak in the same way, though Chinese is a tonic language, whereas English is not. The difference of the two languages on the changes of the accent and the articulation refers to the "intuitive motherese".

The development of the "quality of the speech", (the development of the way with which mother or care-giver shows his/her emotions, changing the motion of the voice), affects the way infants change their play-mood and liveliness of correspondence for the first months of their life. Whatever the mother or care-giver says with words, composes a rich source of information related with the psychological connection between him/her and the infant. Infants on the other side are in disposition, even immediately after the birth, to express with their voice a variety of stimulations, excitements, sensations and emotions. Infants share their emotions with their mother/care-giver through the play.

They have a complex and organized system of expressions which can correspond immediately to the quality of the expression of one other person who attempts a closed communication with them. Infants prefer the faces which are recognized to them, they trust them and they are used to share their emotions with them. Infants use their sensitivity and expression to create schemes of address and response on which they create no-word expressions, namely "utterances", which connect the curiosity and learning of the infants with the intelligence of the other person.

After the third month, they obtain power and control of their neck and arms, they look around and their attention moves to other objects than the mother/care-giver, who tries to chat with them. But they react positively when he/she tries a different, livelier approximation. He/she can use plays/games which have remarkable possibilities for musical and poetical development. Before the 6th month, infants may be impressive performers who can improvise interchanges of complex schemes with a person they are connected to and they trust. They are able to learn processes of plays, like infantile songs.

Like "intuitive motherese", which is used to push the first chats, the infantile songs from different cultures have common remarkable traits. The basic form is a strophe or turn of four lines, in andante rhythm, where each line or verse has four beats. Each verse last approximately three seconds and each turn approximately twelve seconds. The rhythm is usually normal at the begging, but varies changes systematically, with *accelerando*, *diminuendo* or *rubato* at the two last verses. Usually these songs are in a form of two-phrase period, the antecedent and consequent. The antecedent phrase ends with an incomplete cadence (implied half cadence), whereas the consequent phrase cadences conclusively on the tonic (implied authentic cadence). Their cadential relationship leads to a "story". Some songs for infants, especially the African songs are based on dance-rhythm, some songs have syncopations around a rhythm which is related with some body movements and clapping, whereas lullabies create longer narrations, but still the four-line unit is identified.

The person, who sings to the infant, organizes the song around his/her tonal center. The quality, strain and volume of the speech, is set up like the pitch and resonance; in harmony, with control of his/her breath and articulation. In European songs, the last words of the second and forth line are usually in rhyme, and the last lines are the most

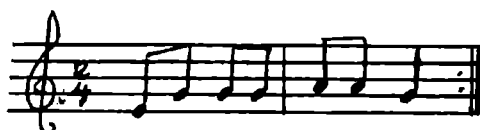
exciting and might have sudden and big changes on the softness of the voice, the looseness of the vowels, the pitch of resonance. The micro-analysis discovered that musical performances stimulate infants' interest and emotions. They observe anxiously, await with fright and laughing happy at the proper tracks. Musical performances offer a "story" with introduction, process, apex and solution. It's a "story" to learn!

Infants between seven to twelve months old, remember as well their bath-time, bed-time and their favorite songs with body gestures *(Loukia Demetriou-Hatzineophytou).

Exemplary Cypriot – Greek folk songs and rhymes with body gestures, appropriate for infants and toddlers:

*Next to each verse in Greek is written (in parenthesis) the pronunciation and next to it a translation in to English.

1. Παλαμάκια παίζετε (palamakia peksete) – clap your hands: Sing and clap on the beat through the entire rhyme.



Pa-la-ma-kia pe-kse-te...

Παλαμάκια παίζετε (palamakia peksete) – clap your hands
Κι ο μπαμπάς μας έρχεται (ki o babas mas erhete) – our dad is coming
Και μας φέρνει κάτι-τι (ke mas ferni kati-ti) – bringing something to us
Τυλιγμένο στο χαρτί. (tiligmeno sto harti) – wrapped in the paper

2. Κουλουράκια (kulurakia) – cookies: In this rhyme we pretend we make cookies. We rub our hands at the first two lines. On the third line, 'ο furios na ta psisi', we

put our hands up moving them down cyclically outside showing – drawing with our gesture the furnace, we repeat the same gesture on the next line, ‘to spiti na mirisi’, and we rub again our hands on the last line – ‘cookies’, rubbing on the beat (on each syllable).



Me ta dio he – ra – kia pla-tho ku-lu - ra – kia. O fu-rnos na ta



Psi – si, to spi-ti na mi - ri - si ku- lu - ra - kia

Με τα δυο χεράκια (me ta dio herakia) – with both hands

Πλάθω κουλουράκια (platho kulurakia) – I make cookies

Ο φούρνος να τα ψήσει (o furnos na ta psisi) – the furnace will bake them

Το σπίτι να μυρίσει (to spiti na mirisi) – the house will smell

Κου – λου – ρά – κια (ku – lu – ra – kia) - cookies

3. Αχ κουνελάκι, κουνελάκι (ah kunelaki kunelaki) – Oh little rabbit, little rabbit:



Ah ku-ne -la-ki ku-ne - la-ki, ksi-lo pu tha to fas!



Me-sa se kse-no pe-ri-vo-la-ki, tri-pes ja -ti tri pas?



Mi mu su-fro-nis ti mi -ti-tsa, mi mu ku-nas ta -ftia.



Mi mu to kli-nis to ma - ta-ki. I-se mia zo-gra-fia!

Αχ κουνελάκι, κουνελάκι (ah kunelaki kunelaki) – Oh little rabbit, little rabbit

Ξύλο που θα το φας! (ksilo pu tha to fas) – you will be punished

Μέσα σε ξένο περιβολάκι (mesa se kseno perivolaki) – in a stranger's garden

Τρύπες γιατί τρυπάς; (tripes jati tripas) – why do you burrow holes?

Μη μου σουφρώνεις τη μυτίτσα, (mi mu sufronis ti mititsa) – don't frown your little nose

Μη μου κουνάς τ'αυτιά. (mi mu kunas t'afia) – don't shake your ears to me

Μη μου το κλείνεις το ματάκι. (mi mu to klinis to mataki) – don't wink

Είσαι μια ζωγραφιά! (ise mia zografia) – you are so pretty!

While singing the first three lines we move our index (second finger) on the beat (looking like we are angry on the rabbit). On the fourth line, 'tripes giati tripas', we put our index in the palm of our second hand, turning it around on the beat. At the next line we move-shake our nose (left-right). At the next line we put our hands above our heads with out palms open looking to the front (like rabbit's ears), opening and closing our palms on the beat. At the next line we close our eye with our index or we just wink and at the last line we use the same gesture we use to symbolize the furnace.

The musical development of the child

The music education pedagogue Gordon has described the first years of childhood as the period of the development of musical abilities. In this period, musical abilities are in a continual change which is influenced directly by positive or negative stimulations of the environment in which children grow up.

From the first year of their life, infants experiment with the sounds' duration and rhythm. At the same time, they create musical perception, being able to distinguish pitch, ability necessary anyway for the language achievement. The development of language and musicality follow a parallel proceeding. For example the ability of the infants to create simple sentences develops at the same time as the ability to improvise songs

At around six months old to twelve, infants imitate tricks, funny grimaces or plays, being aware of their ability to connect their feelings and actions with those of the other people who correspond mutually to them. They learn participating to infantile songs quickly. But after the sixth month, they start an action or expression, to cause the play, laugh or reaction of the other people. They experiment by phonation and faltering. They may start singing and they are able to learn short phonetic exhibitions to entertain their self and the others around them *(Hanus Papousek, 1981). Other peoples' positive reaction to the infants' "invitation" for play, as the participation in it, is important for creating trust toward them, while some encouragement giving, will secure the primal spontaneity.

The spontaneous improvisation which arise through the childish fantasy during the play, leads children to invent complex for their age rhythms and melodies, because they enjoy them with their whole being, mind and body. Sometimes they don't tolerate uniform rhythms on their verses. Why then, all the methods of instruction, are based on the progressive instruction from the simplest to the complex? We have to find new ways to lead children to the new knowledge, without blocking their spontaneity. That's why is important to know some basic elements of the children's' development stages in relation to music, so we will be able to find new ways of communication with the children and apply our instruction to various needs of each age.

***Hanus Papousek (1922-2000):** a leading figure in modern infancy research, pediatrician of Czechoslovakian origin and inventor in the area of infant mental health.

Suitable toys and plays for infants

Infants, because they are physically not able to move much, they are lying and staring on objects which are interested to them for long-time periods. They spend most of their awake time experiencing pictures and sounds. During the sensory-motor period (three weeks old to eighteen months), they sleep much of the time and when they are awake in a calm position, they enjoy a "guided tour" lying in someone's arms or shoulders, listening to human voices and music. Since the exploration of the world happens by senses, mainly vision, hearing, touch, suitable toys are considered only those which give visional and auditory stimulation and toys which infants are able to hold easily in their palms at least for a while. So, the first most suitable toy is the colorful musical mobile, which swings above the place where infants lie. Then they could have the "childish gym", on which by kicking or beating by hands on several objects, they move in different ways. Those objects differ on the type of material, surface, color and sound.

At the eighth approximately month, infants begin to crawl, sitting and moving more independently in the place. Movement becomes one of their favorite occupations and this gives more satisfaction to the people who take care of them, since infants correspond more phonetically and playfully. They imitate movements like clapping. And sometimes their favorite toys are the housework and cooking equipment than the colorful, sometimes needless or even unsuitable toys which varied markets offer.

Near to their first birthday, they enjoy simple books with colorful pictures. Reading process is very satisfying to them. Someone's describing of the pictures and help with turning the pages, sitting in a special chair during the lunch time, play social games like songs with games are lovelier for the children, since their need to sleep becomes less and less. Such kind of social and constructive activities enrich their verbal, social and cognitive experiences.

At the beginning of the second year of their life, they are able of picking up and letting down an object when they want to. It seems they are ready to experience simple musical instruments.

Passive and active vocabulary

The passive vocabulary includes the number of the words which infants comprehend and active includes the number of the words which infants actually use. As is natural, passive vocabulary is more rich than active and is much more difficult to estimate it precisely. But careful inventories from the psychologist of development of the active vocabulary, allow us to outline approximately a table about active vocabulary process:

12 months – 10 words, 14 months - 50 words, 16 months - 100 words.

According to some other research, infants comprehend a number of fifty words, when they are able to use by themselves only ten of them. It means that the understood vocabulary is five times bigger than the expressive one.

Infants which are born deaf, eliminate and at the end stop faltering and cooing, around the sixth month, because they don't hear any sounds around them. Parents or care-givers, should pay attention to that; early diagnosis will allow opportunities to use a proper way and instruction of communication, such as the sign language.

Recommended as well is to speak with them in the language we know best. If we speak more than one language, we should talk to infants in whatever language we feel most comfortable. Infants need to hear language spoken correctly to figure out easily the rules of the grammar. Once they've got the idea in one language, they can easily pick up a second language. Infants are able of learning more than one language at the same time. Double-language speaking children have a slower tempo of language development in comparison with the one-language speaking children. But at the fourth-fifth year, they have the same level progresses like the one-language speaking children, plus to that they manage both languages well enough and develop faster both languages than other children develop just one. But children who learn a second language after they have been taught already a language, they might have problems on understanding and switching the grammatical rules etc.

A Cypriot Lullaby:



A – ja Ma-ri - na tzie tzi –ra pu po-tzi – mi - zis ta mo - ra....

Αγία Μαρίνα τζα τζυρά (Aja Marina tzie tzira) – Santa Marina and Lady

που ποτσοιμίζεις τα μωρά (pu potzimizis ta mora) – you lull babies

ποτσοίμεις τζα το γιούδι μου (potzimis tzie to judi mou) – lull my son too

έπαρτο πέρα, γύρισ'το (eparto pera, giris to), - take it away, take it around

τζα πάλε στράφου φέρ' μου το (tzie pale strafu fer mu to). – and come back to give it
back to me again

Έπαρ'το πέρα των περών (eparto pera ton peron), - Take it beyond away

να φέρει δάφνην τζα νερόν (na feri dafnin tzie neron), - to bring laurel and water

να δει τα δέντρη πώς ανθούν (na di ta detri pos anthun) – to see how the trees bloom

τζα τα πουλιά πώς τζελαδούν (tzie ta pulia pos tzelaidun) – and how the birds sing

τζα τα πεζούνια πώς πετούν (tzie ta pezunia pos petun) – and how the doves fly

πώς σιέρονται, πως πέτουνται (pos shierunte, pos petiunte) – how they joy

τζαι πάσιν πέρα τζαι'ρκουνται. (tzie pasin pera tzi erkunte) – fly away and return

Έπαρτο πέρα, γύρισ'το (eparto pera, giris to) – Take it away, take it around

τζα πάλαι στράφου φέρ' μου το, (tzie pale strafu fer mu to) – and come back to give it
back to me again

γιατ' εν μωρόν τζα τρυφερόν (jat en moron tzie triferon) – cause is babe and tender

τζα θέλω το να το θωρώ, (tzie thelo to na to thoro) – and I need to watch it

να το θωρώ να το φιλώ, (na to thoro na to filo) – to take care of it, to kiss it

γιατί 'μαι γιώ που τ' αγαπώ. (jati me jo pu ta gapo) – because is me who loves it

3. 1, 5 - 3 years old

Symbolical representation

During this, last stage of the kinesthetic development, various schemes which have been discovered and used rapidly during the previous stages, now they begin to be represented and symbolized in toddlers' thoughts. Toddlers are now able to discover mentally the plan of an action before they move into the action. The symbolical thought is a remarkable achievement for their mental development.

This ability, the inter-representation, facilitates the imitation of facts and objects. Toddlers imitate a behavior (or part of it), which has been observed at the past, whereas pattern is not present. This kind of behavior depends a lot on the ability of each toddler to form and preserve its mental representations from its experiences (thoughts or memories), which will be available for him/her later for use. This behavior facilitates as well the achievement of some complex language dexterities, when children have to learn and use words and phrases at the proper time and not after they listen to those around.

Language development - Musical development

Between the age of eighteen to twenty months old, toddlers' vocabulary expands rapidly annexing new words almost every day, whereas at the same time toddlers try to combine two-three words in short sentences, escaping from the previous use of single words. They may learn seven to nine words within a day. During this stage, their vocabulary includes approximately a unit of twenty to fifty words; prefer to use nouns than verbs or other figures of speech. They use nouns to name people and objects with which are in rapid contact or objects they just single out. Most of the toddlers show up a referential style (use more nouns) whereas some use an expressive style (use more words

which express emotions & relationships).

At twenty months old toddlers begin to incorporate two-word phrases into their vocabulary. At this age, they are becoming very proficient at conveying their wants and needs to their parents/caregivers in a verbal fashion. At the beginning of the second year, they begin speaking in short sentences. They play with toys in imaginative ways and they attempt to sing in-time with songs.

At the age of three years old, childrens' vocabulary includes approximately four hundred words. But language development differs in each child. Language development is a human's inborn dexterity. That means that the process depends on the genetic factor and the heredity (nature), but depends as well on the environment in which each child is born and growing up (nurture & culture). Language development becomes realistic and accomplished in the social frame, through communication with other people. There might be inborn mechanisms which facilitate and expedite language development, but without experience is hurt to achieve an essential process. The opportunities which are possible to each person, for social participation and interaction, play a remarkable role on his/her language development. As much rich of stimulations the environment of children is that the best it is. And as much people around them correspond to their diction attempts, that much they will attempt to use language their selves. Even at the first false-conversations, the way people handle the language flow, affects infants' language development. Talking to a baby, can't be expecting to any answer. But behaving like if the baby was able to respond by making pauses, is like giving the chance to it to do it. Is like a communication exercise, learning to listen and respond.

Activities like conversations with the children, narrations of simple fairy tales, singing songs for children and explanations which answer to their questions, explaining of some actions, like dressing, bathing etc and daily repetitions are important and very helpful for their language development. Parents and people who speak with the children should simplify more the language which directs to them. When the needs of the children are satisfied just by signing, then they just don't try that much to use language. But if we pretend that we don't understand what they need or what they mean (a behavior so call as beneficial ignorance), then children will realize the general need of verbal communication. Children's language development is more difficult when they grow up in

a silent environment, with people who speak minimally. This costs lack of their mental development.

The same way musicality presumes genetic preconditions, but without training and musical experiences, no effective process takes place. As much musical stimulations children experience in their environment, that much their musicality develops and their intelligence, mental development, sentimentality and emotional-esthetic world, becomes more beneficially affected. Music cultivates all human beings. The first five years of our life are the most effective and instructive. Our first life experiences affect us for the rest of our life. During that time we learn how to be, how to communicate, the social "must" and "not's" (morality). We learn through plays and many other activities. Is hard to forget what we've been taught at the first years of our life, our mother language for example, because when we come to the life, apart from our need, which our body requires from our brain, we know nothing (almost, babies are learning in the womb...). We are like "tabula rasa", a blank paper ready to be written. So what we experience seems so natural and becomes nature to us, since human being is very capable of adapting in different situations and environments.

During this stage, brain grows to the 75% of its final weight. Parts of the brain, association areas, develop up rapidly contributing on learning, intelligence and language. Gottfried Schlaug and Heinrich Steinmetz (Music and Neuroimaging Laboratory, Associate Professors of Neurology, Beth Israel Deaconess Medical Center and Harvard Medical School), discovered that musicians and all people who learn music are more intelligent. Musicians use both parts of their brain, left and right. Two parts of the brain function at the same time or they switch function successively. The Wernike's area, which is associated with the processing of words that we hear being spoken, or language inputs, and the Brocha's area, which is usually associated with the production of language, or language outputs. When we sing, we use the apposite parts. So the corpus callosum, the part which connects the left and right cerebral hemispheres and facilitates communication between the two hemispheres, becomes about 15% bigger in the musical trained people *(see image 1 below). The use of both parts of the brain and the switching from one part to another so quickly speeds up corpus callosum's function, resulting to its growth *(see image 2 below). So musical development does not help only the intellectual and emotional growth, but helps

the physical growth of the children too.

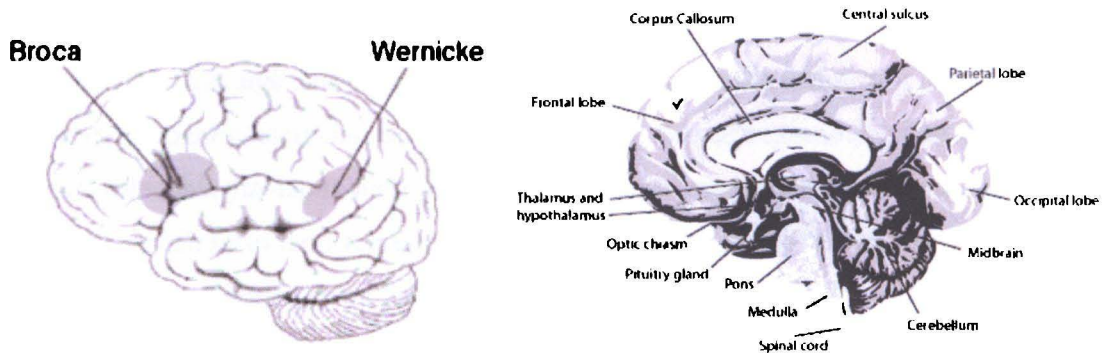


Image 1 is at: http://users.fmrib.ox.ac.uk/~stuart/thesis/chapter_3/image3_7.gif

Image 2 is at: <http://en.wikipedia.org/wiki/File:BrocasAreaSmall.png>

The question remains: how should we train a child of eighteen or thirty months old in music. The most common activity which parents and care-givers usually do is sing. Children are like sponges. They absorb and store a lot of information very quickly, especially when the information is repeated frequently. After listening to a song and/or story a few times, children expect to listen the same story process, thinking in advance what is coming after, even though at the beginning they miss some parts of it. But, by the time they miss less and less. So children are able to learn a song if we sing the whole song through each time. However, it's a question, if the child will ever sing back to us whispering or loudly, even though the song might be already well learned and stored in the memory of the child. So the best is to present the whole song, maybe few times and then offer the space and opportunity for the child to learn it. Sing each verse slowly and make pauses before we repeat or move to the next verse and always encourage, invite the child to sing through the expressive body language. Encouragement in the very early years plays an important role on the self-esteem of each person and performance anxiety. So children should be encouraged to try even though they may not succeed, and singing will be a successful experience with a lot of positive reinforcement. We could always praise their attempts rather with emotional prizes than material. We should unblock children's shyness. This has nothing to do with morality - an extraversion person doesn't mean a less moral person. We should make it be fine for them if they fail and we should trust them they would do it right.

Also, at the age of eighteen months old, children who already walk, begin walking

bigger steps, rising their legs more up from the ground whereas their legs are now closer to each other. They obtain more balance which improves better around the second year of their life, whereas their vision and ability to focus improves as well (so relative pictures and objects help our instructions). If they fall down, they stand up their selves. Between the second and third year, children accomplish jumping and running which at the beginning looks like hurried walking but real running happened after the two an half years old. Children are much more interested in physical exercise, for example: turning and dancing. Children of this age are very creative when they have the suitable conditions to create and express themselves. Dancing, walking, jumping,, clapping, tapping or swinging on the beat, turning around on 360 degrees, is very worthy for their physical exercise and physical development, for feeling the beat and rhythm of the music. Musical instruments (percussions like little drums and tambourines, bells, shakers/maracas, wooden sticks), can be used for teaching on playing on the beat or rhythmically. Is not about playing exactly on the beat, but is about familiarization of the children with the music and musical instruments and their sounds. Experience producing sounds by their selves. By performing with them on the beat, effects them slowly when they get older to imitate that tempo and feel the palms of the music as well. Is very difficult for the children to sing or play an instrument and dance at the same time. We cannot expect that yet. It's all about acting, experiment and experience moving on/with the music, produce some sounds and if not, the comprehension of the activity is also important, especially if those activities take part in a social group of children of the same age. These are the really first instructive meeting with the musical world and if we encourage children, if we entertain them and if we excite their interest about music, we open paths to their future musical proceeding and development.

Support children's creativity also means to allow children to make choices. Children of approximately two years old are surprisingly capable of remembering a whole bunch of a musical repertoire, if they listen to it rapidly, not in the meaning that they know which song is, but in the meaning that they recognize and differentiate each song. They might have preferences from a whole CD unit or from a DVD with their favorite animations. They might ask to experience the pieces they prefer in any way; passive listening or listening for singing or listening for dancing... And if we try to play an other

song, they realize from the first few seconds that is not the right one and their faces look disappointed, they may complain if not yelling! We should respect their likes and adapt to their needs to achieve a more friendly and positive approach to their musical feelings and emotional boundaries.

For this age I suggest songs from the book “My first songs” by Aggeliki Kapsaski – Makri (1998), an anthology of songs for children like for example:

- Ο γέρο παππούς – (O jero-pappus) – The old grandfather (page 22)
- Η γιαγιά μας η καλή – (I jaja mas i kali) – Our nice grandmother (page 24)
- Ο γάιδαρος – (O gaidaros) – The donkey (page 37)
- Η αγελάδα – (I ajelada) – The cow (page 39)
- Κουκουβάγια – (Kukuvaja) - Owl (page 66)
- Χαρωπά – Haropa – (Joyfully) (page 237)

*Some of the songs’ videos see at: <http://www.metacafe.com/tags/zouzounia/>

4. 3 - 4 years old

Children of three years old are more pathetic than older children are. They need to listen many times a song usually in the frame of a game before they begin to sing their selves. In reality, children know more songs than those many they can sing. At the beginning we sing and play, whereas children listen and accompany with few movements. The first games which are introduced are in a circle with the children sitting down and then standee up walking. Imitative movements with simple walking in the circle, kneeling and dramatizations are the first musical games. This is the time I believe music education should start in the schools. Before the age of three year old, is better to sing with each child individually to achieve the development of rhythm (a number of song and folk song plays, helping the achievement of a stable rhythm by repeating movements).

The role of the game in music education

Games function as an instrument of expression, socialization, activity spreading and learning. Children learn thought games naturally, enforcedly and more effectively. Learning contributes and flourishes in a pleasure environment of joy. Thus, games seem to be meditative for children and enjoy them after a difficult day or activity. Strengthen their confidence and reveal the individual stage of each child's development. During a free game, children take the opportunities to create their own rules, whereas an organized game introduce to the children conditions and disciplinary.

Games should be used to facilitate the achievement of music-education goals, like providing comprehension of abstract musical concepts, children's rhythmical and tonal abilities, conceptual abilities and sensory-motor development (through games which involve moving). Musical games are accessible to everyone; to shy children or children

who don't sing in tune. There is a good way thus to introduce and involve everyone in singing or a musical activity.

We can find "musical games" in the song-games which are inspired from our culture, song-games which have been sung through ages even before schooling, played at home. Or folk song-games derive their themes from various simulative themes. They might be religious, seasonal, collectively games, imitation of adults and adults' behavior (for ex. songs for professions), songs about animals etc.

A basic goal is to keep children interested and the only way to achieve that is to be enthusiastic, get involved and participate ourselves.

Types of musical games:

- *Functional game* (exploration of the voice, musical instruments and sounds in the environment)
- *Constructive game* (through exploration: construction of melodic motives, dynamics, temper etc...)
- *Dramatization* (use of songs and instruments, playing of roles, represent a story or a theme)

Categorization of musical games:

- Games which contribute to the *self-development* (listening games, games which require concentration or memory, games of melodic and rhythmical development). This type of games, provide the ability of concentration to one sound. Into this category belong the first games of discriminating sounds, games of rhythm, tempo, volume and melodic games.
- Games which contribute to the *socialization* (games of approximation, communication and trust).
- Games which contribute to the *creativity* (expressive and improvising games). In this category belong games which invent, like the making of a score, an instrument, investing music on a story. *(Categorization by Efi Makroupoulou, Dimitris Varelas – 2001)

Exemplary team-musical-game:

Ο λύκος (O likos) – The wolf

1. A child (someone who can pretend a wolf with thick and wild voice) hides somewhere. The rest of the children make a team walking around singing:



Pe – pa - to per-pa - to mes to da - sos



o - tan o li -kos den i – ne do.

“Περπατώ περπατώ μες’ το δάσος όταν ο λύκος δεν είν’ εδώ. Λύκε, λύκε, είς’ εδώ”;

(Perpato perpato mes to dasos, otan o likos den ine do. Like, like ise do?)

I’m walking in the forest, when the wolf is not here. Wolf, are you here?

2. The wolf answers:

“Ναιιαιαι! Βάζω το παντελόνι μου”.

(Neeee! Vazo to panteloni mu)

Yeees! I’m wearing my trousers.

3. The dialogue continues, till the wolf dress up totally and then he shouts:

“Ναιιαιαι! Παίρνω το μπαστούνι μου και σας κυνηγώ!!!

(Neee! Perno to bastuni mu ke sas kinigo!!!

Yeees! I’m just taking my walking stick and I am hunting you!!!

4. So the wolf runs after them, tries to catch them, but he decides what to wear and when he is dressed enough to go for hunting so children are surprised for his unexpected attack.

Pitching

We often hear children make sounds (such as sirens). When they make the sounds of a siren, their voices go up to higher pitch than the one they use in singing. We also find that when children imitate instruments from tapes or radio, their voices usually go higher than their usual singing pitch level. But some research has proven that children's vocal range and pitch-matching accuracy is limited. Consequently, many textbooks say that "D above middle C to A is the comfortable pitch range for children to sing" (e.g. Greenberg, 1979). Some researchers believe that children's singing range is more limited than the vocal range in their natural sound making (Buckton, 1977; Flowers & Dunne-Sousa, 1990; Moore, 1991). Since children's singing range is limited, it has been suggested that children's limited range should be considered when teachers plan singing activities.

The suggested singing range is between D and A above middle C.

Pitch-matching accuracy can be defined as the ability to match musical sounds of certain pitch. Vocal range is the distance between the highest and lowest notes the voice can match (McDonald & Simmons, 1989). It has been said that pitch-matching accuracy and vocal range are highly correlated (Buckton, 1977; Wassum, 1979). In other words, children can match pitch well within their vocal range. Vocal range is the absolute limit of pitch-matching ability, which each child can achieve.

Studies reveal that most preschool children have limited vocal range, from middle C to C++, which is one octave higher than middle C (Buckton, 1977; Drexler, 1938; Flowers & Dunne-Sousa, 1990; Hattwick, 1933; Jersild & Bientock, 1931, 1934; Lyon, 1993; Moore, 1991), and that there is general growth in range both upwards and downwards as children mature (Welch, 1979 in his "Vocal range and poor pitch"). In 1979, Graham F. Welch, studied major research findings related to vocal range and concluded that child's vocal range increases with age. Also, boys' and girls' vocal range (before puberty) is equivalent, because both have a similar laryngeal size and height and a similar vocal cord structure.

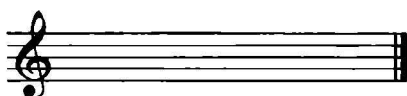
In Flowers & Dunne-Sousa's 1990 study in 1990 on the children's speech matching, three to five years old children were tested in singing (a self chosen song), singing a taught song, and echoing twenty short pitch patterns. They found that older children sing a song with less modulation. In other words, older children were able to match a pitch

more accurately. It is absolutely essential to work with students individually if we hope to achieve truly in-tune singing (Lois Choksy).

Here is an evaluating board. Teacher should keep record for each individual student and compare each individual's records with the previous every time there is a new one:

Name: _____ **Age:** _____

Vocal range:



	Driven	Husky	Airy	Thin / Thick	Focused pure
Vocal Quality	1	2	3	4	5
	None	Little	Some	Most	All
Pitch	1	2	3	4	5
Notes	1	2	3	4	5
Words	1	2	3	4	5
Memory	YES	NO			
Total:					/ 20

In-Tune Singing

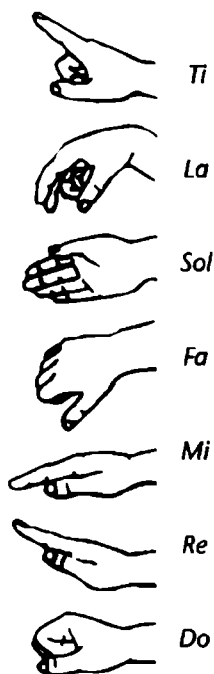
“Musical learning must begin with the child’s own natural instrument – the voice” Z.Kodaly

In order to sing in tune children must first hear the sound they have or going to produce and then, having that sound in their mind, produce it vocally and then distinguish whether the sound produced is the same as the sound which has been previously heard.

Children must be taught to focus on the sound of a model and try to match that sound. Then, they must determine the model and if it's different, realize how different is. Is it higher or lower? The children with pitch problems in the end, are the only who must recognize that problem and correct it.

The child who cannot sing in tune must be involved in any action as all of the children. The class and the teacher should accept that child as a person and children with the example of the teacher must be supportive to each other. The teacher could create a rule for example that none laughs on another person while he/she is working on this skill. But teacher should help the child first to perceive and then to correct the problem.

Children of 3 years old have a voice range from D above middle C to A or B flat, some children have a more expanded range, and some children develop a little bit lower or higher range earlier than other. I would recommend adding to singing activities the Kodaly's *sol-fa*, because research indicates that the earliest musical interval usually produced by young children is an approximation of minor third. Sol - mi singing with the



use of the hand signs too. The hand signs: were developed by John Curwen and Sarah Glover in England during the 1870s and subsequently adapted and re-vitalized by Zoltan Kodaly in Hungary in the mid-twentieth century. With this learning process, children can visually “feel” the changes in pitch.

The teacher should demonstrate first and children echo and imitate the gestures after the teacher. The kinesthetic mode of learning is very strong for most children. Repeat each model more than once if necessary before practicing a new one.

Example:



The practicing happens only aurally at the age of three. Children repeat (echo) and sign each pattern after the teacher in a very slow tempo, but only for a short time. After 'sol-mi' interval is well absorbed, add 'la' and practice it in similar way. Use a song for children appropriate for their vocal range with a lot of mi, sol and la patterns.

The teacher may also focus on the difference between speech sounds and singing sounds by saying "this is my speaking voice", then signing a minor third interval and say "this is my singing voice". Some children who are not singing in tune, sometimes don't distinguish the difference between the speaking and singing voice, even though the difference is more noticeable in women's and children's throat than in men's.

*(This technique has been used successfully for many years by Betty Bertaux, Director of the Children's Chorus of Maryland.)

Exemplary song:

The "cuckoo" songs are very typical for the interval of minor third. The "oo" seems to be an easier vowel sound for finding pitch than others. It creates easier the head voice, which is right for maintaining the right pitch. Games or songs in which the individual

child is called upon to sing a simple response on “oo” may be successful where responses sung on words have not been (L.Choksy).



Ku - ku Ku - ku a - ku - te - ki ku-kos ka - li sto



da-sos ki ka - to Ku - ku ku - ku stin e- kso - hi.

Κούκου, κούκου, ακούτ' εκεί, (kuku, kuku akute ki) – Cuckoo you listen there
 κούκος λαλεί στο δάσος και κάτω. (kukos lali sto dasos ki kato) – owl sings in the forest
 Κούκου, κούκου στην εξοχή. (kukou, kukou stin eksohi) – cuckoo in the countryside
 *Sometimes replace “cuckoo” by sol-mi.

When a child sings out of tune, teachers should pitch their voice there where the child's voice is, trying gradually to step the pitch higher or lower (using glissando) until it matches with the right pitch. The problem seems to occur because the child is either droning or singing in a deep-chest voice. It is much easier for the child to hear and produce a sharply different sound, a head tone, at a much higher pitch than the one he/she was singing.

One other good technique to achieve tuning the child is to ask from all of the children to pretend the train's whistle to see who can make the highest sound. Later, when the child with pitch problems is performing the whistle in a clear head voice, the child could perform a train whistle at the end: “oo-oo-oo” (sol-mi-sol) and the teacher then may have him/her use the whistle sound to find a starting pitch before singing.

The volume at which children sing is another important factor when it comes to in-tune singing. Often the children who sing most loudly in a class situation are the most out of tune. Some children sing that loudly that they cannot hear the others who more in tune

around them. Children sing in tune more easily when they are instructed to sing softly. The young children generally cannot produce a good singing tone loudly.

Tempo also affects the quality of children's singing. Song should be sung very slowly and clearly for and with young children. Small-range songs are better for aiding the development of in-tune singing too than larger-range songs.

The hum is an invaluable tool for establishing pitch awareness. The others' voices are conducted to hearing through sound waves. But one's own voice is conducted to his/her hearing principally through vibration of bone and muscle tissue, especially in a hummed sound. The teacher should give the pitch on a neutral vowel ('loo' for example) and the class should hum it before singing.

Frequently it helps to sing into the right ear of a child with pitch problems. This technique can be practiced in the classroom with the whole class singing. The teacher simply walks among the children as they song, listening and giving specific help where needed. It is important that the singing is done into the right rather than the left ear. There has been much research in recent years, one such study with far-reaching implications, was reported by A. A. Tomatis. "The two ears do not have the same function...one of them has the job of directing all vocal emission." (Tomatis named this 'the leading ear'). He stated further: "...the characteristics of a musical ear concern only the right ear...the only one which controls the act of speaking and singing". *(A. A. Tomatis, "The role of Music in the Field of Audio-psych-phonology," Third International Kodaly Symposium (London, Ontario, Canada: 1976). The author questions whether the right ear is the leading ear in left-handed children.

Sometimes it happens that the whole class seems to sing out of tune. When this occurs, the teacher should sing a complete phrase to recall the song to the children and to establish the tempo and indicate the beginning of the song with a conducting gesture.

It is important also, that once the class thoroughly knows a song, the teacher stop singing with them on that song. Vocal independence can be encouraged only by allowing children to sing without the support of an adult voice. Anyway, the model for a voice should be another voice, child's or teacher's and not be accompanied by piano at any time, even though piano offers one of the best model for singing than any other instruments.

However, children of three years old should become more familiar with singing, sing and play with the teacher, teacher should help children as each child individually with singing in tune, but he/should do that discreetly and the classroom activities should be short and active and interesting.

How to teach a song by rote

Teaching a song by rote basically means teaching a song without the assistance of the scores. This method is quite faster than reading the scores and is much more effective on memorizing a song. It can be used also with people of any age who haven't been taught reading music.

First of all, before we teach a song, we must motivate the interest by telling a story (personal or not, a story that relates to the song), relate it with the school or within their realm of interest, show a picture, video, teach a dance, etc.

Before singing or playing the song for the children, we could give them something specific to listen - looking for, so they focus more on the song. It could be a question like: 'what is the mood?', 'which story did you imagine or does the song tell?' etc. For the older children (five-six years old) the questions could be: "which word is accented?", "how many times do you hear this (a specific) word?" For more experienced children (six-seven years old) the questions could be: "who is the intended audience?", "on which word do you hear the higher/lowest tone?", "on which word you think you can hear eighth notes (ti-ti)?", "where do you think you hear a whole note?" etc. For the older children (seven-eight years old) who have practiced listening, they could be given a combination of two or more tasks at once.

Teachers should present - sing or play the song in its entirety. Then ask for answers to the questions and any thoughts they might have regard the song. *(Music Education, Charles University in Prague, 2008)

Play some rhythmical game – do some actions if is necessary before singing to practice the song's rhythm if is difficult or special.

I would recommend spelling the words first if the song is too difficult or in another language (for older children) before moving into teaching the song by rote. As Lois Choksy says (Department of Fine Art, University of Calgary in Canada), the rote song process, properly practiced, can gently aid the acquisition of the musical memory skill. This process, as practiced by many Kodaly teachers, is as follows:

- The teacher sings the entire song, musically, giving attention to phrasing and dynamics.
- Teacher discusses about any words or meanings that may not be clear to the children.
- The teacher sings the first phrase *while the children listen*.
- The children echo the first phrase *while the teacher listens*.
- The teacher sings the second phrase *while the children listen*.
- The children sing the second phrase *while the teacher listens*.
- The teacher sings both, the first and second phrases, *while the children listen*.
- The children sing back both, the first and second phrases, *while the teacher listens*.

Here I would recommend the process to be more than once repeated, before moving to the next phrase or combination of two or more of those. The teacher should give the feeling for the beat before children start singing, for example by counting:



One, two, read - y and sing

The same process is followed for the third and fourth phrases (the usual children's song being four phrases in length). At that point:

- The teacher sings the entire song again while the children listen, singing, along *inside their heads*. (Concentration may be improved if the children close their eyes.)
- The children sing the entire song *alone*. The teacher listens and gives voice help only where is uncertainty.

At this point, teacher's job is to keep the beat, listen for accuracy and help them out if they falter. Congratulate them on a job well done and be sure they finish with a feeling of success before they move on to another activity or before the class finishes.

Another technique to aid memory training is to give only one part of a song – the melody or the rhythm – and to ask the class to identify the song and sing it back. For example instead of telling the children what the next song is going to be, sing its first phrase on “loo” (because the vowel “oo” or “u” helps in achieving the head voice) and call on one child to sing it back with words. Or, clap the rhythm of a song known well by the children. Ask one child to name it and sing the first phrase.

Shorter songs are easily taught with the whole-song approach. Children echo back the whole song during each repetition, whereas longer songs, are most successfully taught with the phrase-by-phrase approach, echoing back one phrase at a time. But younger children may have greater success when taught using the whole-song approach, because of their desire to sing along with the teacher (Kligner, 1998). But I believe that is useful for both sides, the teacher and the children, to use to the phrase-by-phrase approach, because of disciplinary and classroom rules and learning habits.

To use the whole-song approach, the teacher gives the starting pitch and tempo to the children by singing in tempo and on the correct pitch and gestures to the children to begin. Then the teacher sings the song softly along with the children. It is important for the teacher to stop singing along with the children after the first few repetitions in order to hear their vocal progress.

Listening to music

Listening is among the most private of all sensory activities. The fact that sound or music is present, does not necessarily mean that one is listening to it. Children are daily exposed in unwanted sounds. In the store, in the bus at the street and television programs. The only escape is simply to not hear. Children learn very quickly do like adults, not hear. They may be less selective in what they filter out than the educated adult.

Skill in listening is involved even on simple person to person speech communication. How many children hear teacher's directions? Does the teacher have to repeat the direction? In such an instance children are practicing selective listening. If children have difficulty listening to and correctly interpreting speech, how can the teacher expect

intelligent listening to interpretation of recorded music, a much less concrete communication form? As a general rule the children do not listen to music until it has first been seen in notation and sung in *sol-fa*.

Music selected by teachers for student-listening experiences should vary widely in period, style and instrumentation. (Lois Choksy, 1981)

Lois Choksy in her book 'The Kodaly context' wonders why do so many listening experiences suggested for young children consist of "Dance Macabre", The sorcerer's Apprentice", "Carnival of Animals" etc. In her opinion, the teacher who does this underestimates children's capacities to appreciate and enjoy truly good music. But I think that both types of listening, music with a story or without are necessary and play a major role in musical child's development, under the condition that children have specific trends to listen for. If there is a story, they imagine and understand the music according to this story; if it's without a story then they are listening to other devices, like the instrumentation of some specific era for example. The reason I believe that listening to music with a story (such the "Carnival of Animals" by Camille Saint-Saens) at the very early stages is necessary too, is because I think that is too early for children of three to six or seven years old to focus on a musical period, instrumentation etc. We cannot request more than the question if the music is soft or loud, slow or fast. When the music has a story can capture children's interest and engage them passively or actively for learning.

Rhythm

The most basic of all music skills is the ability to identify and perform the beat in music. Obviously in the level of three years old children are unable in any way to show a feeling for beat. Children will probably respond bodily to the fastness or slowness of music, not a specific response to the beat, but to tempo, like when they are bouncing to the music. Body tapping of some sort to the beat is generally the next level of ability, and finally after much practice the child is able accurately to step to the beat. Much later, children will be able to step to the beat while clapping. A child learning a new skill needs

a model initially, a teacher or a fellow student who has mastered the skill. In many schools, teachers do not separate students from three to five years old into several groups or levels. So the younger children have the opportunity to have more than one model around then when they are learning a new skill. The degree of dependence or independence with which the skill is performed is a very important factor. The steps toward independence according to L. Choksy involve:

1. performing the skill within a group situation with a leader
2. performing the skill within a group, but without a leader
3. performing the skill alone.

The best source for teaching beat to children of three years old is the use of rhymes and verses or children's folk songs and singing games in simple duple meter, absolutely within the young children's singing range and with no rhythmic elements other than quarter notes, eighth notes in pairs and quartet rests. To adults may sound repetitious, but this is the quality that makes singing easier for children.

When the teacher wants to focus on a specific rhythmic pattern with the class, he/she must begin with a pattern from a folk song well-known by the children.

Playing classroom instruments

Playing musical instruments is a natural part of childhood. During the pre-school years, young children are eager to make music with anything they can find around the house, including plastic boxes, pots and pans, spoons or pairs of shoes. This love for making music with 'objects', continues well after they enter the school too. Research indicated that playing instruments remains the most favored music classroom activity at all grade levels (Bowels, 1998). Campbell (1998) suggests that children enjoy being able to see as well as hear the sound being produced when they play an instrument – thus musical instruments are significant symbol of music-making for many children.

Instruments commonly used by children in the elementary music classroom include:

1. Body Percussion: use of the body as an instrument to make sounds such as snapping, clapping or stamping.

2. Non-pitched percussion instruments: percussion instruments that sound on only one pitch. These instruments can be divided in three categories:

- Metal instruments (finger cymbals, triangles, sleigh bells, etc)
- Wood instruments (wood sticks, claves, maracas etc)
- Skin or membrane instruments (hand drums, bongo drums, conga drum, etc).

3. Pitched percussion instruments: keyboard instruments such as glockenspiels, xylophones and metallophones

These instruments were originally developed in the mid-twentieth century under the guidance of German composer and music educator Carl Orff (1895-1982).

4. Recorders

5. Piano: generally used by teachers to play accompaniments for the children and useful in tuning and singing

6. Other instruments: such as guitar or electronic keyboards, which the teacher uses instead of piano for accompanying the children or tell a story.

Playing classroom instruments enhances the development of a child's personal musical understanding by giving him/her an opportunity to experience the structure of the music in a concrete way. Through this kind of musical experience, children bring music to life on an instrument, thus gaining the physical sensation of musical concepts such as forte and piano, melodic contour, rhythmic pattering, musical forms (such as ABA) and timbre. Playing classroom instruments also provides children with access to a much wider range of pitch levels than that available to them with their singing voices. This makes playing instruments an ideal vehicle for experiencing improvisation and composition. In addition, the combination of classroom instruments with singing allows children to have the real experience of making both the 'tune' (the song) and the 'harmony' (the accompaniment) of the music. These can be powerful moments for children, moving them one step closer towards musical independence.

Individual instruments should be introduced into the classroom one at a time so that children have an opportunity to become familiar with the name, the unique timbre and the

proper playing technique of each instrument in turn. This is especially important for the younger children who learn how to play an instrument for the first time.

Moving with Music - Body percussion – Physical warm up

Children and movement are natural patterns. From birth humans learn about their world through kinesthetic experiences. This exploration continues throughout childhood with physical action becoming an important part of children's daily lives (Stinson, 1990). Music heightens children's desire to move their bodies. Most children believe that the movement that accompanies music – as in singing games – is as significant as the sounds themselves. Many of the world's cultures consider music and movement as synonymous. As children grow beyond singing games of childhood movement continues to be an integral part of their music experiences.

The body can be used as a wonderful “first” musical instrumental experience for children. Whether young or old, children love to use their bodies to make clapping, snapping, and stamping sounds. Children might first be encouraged to use their bodies in this way through simultaneous imitation: while keeping a steady beat, teachers continuously model snapping, tapping etc. on various parts of the body while the children simultaneously copy the movements as quickly and accurately as possible. When they are comfortable following the teacher's motions, children can take over leadership role for such body-percussion activities, thus gaining valuable experience in the art of improvisation with their peers. Play music recorded while tapping on the beat on different parts of the body. For example four beats tapping on the nose, eight beats tapping on the head, eight beats tapping on the shoulders or knees, sixteen beats swinging, eight beats jumping, then marching, then clapping (clap and march with children of six-eight years old), step left and right (step twice left and right with six – eight years old and combine clapping by the time). Give students the responsibility to be the teacher's assistances for leading the warm up physical exercises.

I would suggest starting each lesson with a three to five minutes warm up; for children of order than five years old with eurhythmics, for younger children songs like the following folk songs:

1. Αν όλα τα παιδιά της γης – (An ola ta pedia tis jis), listen at:

http://www.youtube.com/watch?v=sY_RCbM_e8c&feature=related. Dance, only by walking in a circle holding hands. Turn or clap at some parts of the song.

2.

1. Χαρωπά τα δυο μου χέρια τα χτυπώ - (haropa ta dio mu heria ta htupo) – Clapping

Common verse in each strophe:

Μια και είμ'εγώ παιδί - (mia ke ime go pedi) – as I am a child too

ξέρω πάντα να γελώ - (ksero panda na gelo) – I always know how to be happy

2. Χαρωπά τα δυο μου δάχτυλα χτυπώ - (haropa ta dio mu dahtila htipo) – Stamping
3. Χαρωπά τα διο μου γόνατα χτυπώ - (haropa ta dio mu gonata xtipo) – Knees' tapping
4. Χαρωπά τα δυο μου πόδια τα χτυπώ - (haropa ta dio mu podia ta htupo) – Marching
5. Χαρωπά θε να γελάσω δυνατά - (haropa the na jelaso dinata) - Laughing

5. 4 - 5 years old

Reading and Writing music

Musical literacy – the ability to read and write musical notation – plays an important role in the musical development of the child. Children require competent skills in reading and writing music in order to rightly experience performing and creating. The ability to read notation opens the door for children to perform music independently or in ensemble with others. Music literacy also provides opportunities for children to sing or play music that is too long or complex to learn by rote. In regards to composing, music can be written without the use of standard notation, but the child composer may never be able to hear his/her music played, unless the performers can be taught how to decode the iconic symbols used to represent the musical sounds.

Children's success at learning how to recognize, interpret and translate notation into an appropriate musical response, is directly related to the quality of their previous non-notational experiences with music (singing, clapping, moving, listening and instrumental exploration). The learning process which is called sound-before-symbol, guides the instructional planning for teaching musical notation to children. Beside this process, children need to hear the way ~~the way~~ music is put together. That means that children need to participate in a variety of non-notational classroom activities that provide them with opportunities to actively discriminate between:

1. same and different pitches

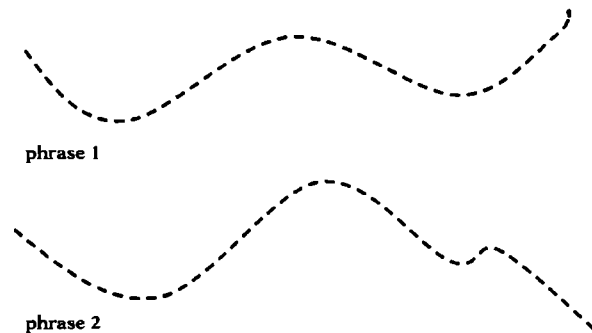
Ex.: Play on the piano two different pitches and comparing the two pitches, identify whether they are the same or different

2. higher and lower pitches

Ex.: Play on the piano or sing two different pitches and comparing, identify whether they are the same or not.

3. melodic direction and contour

Ex.: listen to different phrases from a well-known song and draw on the air by the index the melodic direction (e.g. musical scales for upward and downward motion).



4. beat and rhythm

5. loud and soft dynamics

6. fast and slow tempos

7. repeated and contrasting phrases

Starting music notation, children should firstly learn how to write something they already know well. For example sol, mi and la, notice it in three lines' stave.

Then rhythmic patterns like "ta-ta-ta-ta" (quarter notes), notice it on a line without the note stems, or notice only the stems without the notes:



After this is absorb successively, then add the stems to the notes and add "ti-ti" (eighth notes) and then quarter rest (as one time "rest" or "sh" or thinking inside "ta").



So firstly, new information should be presented by the teacher, then it should be performed by the teacher, then children should perform with the teacher together, then teacher should get children into some interaction so, the final result will be for the students to perform alone together as a group and then each individually. Throw a challenge between teacher and children, groups or boys and girls.

Moving to music

Περνά περνά η μέλισσα - (Perna perna i melissa) – Bee is passing by

Two children are standing face to face; they hold both hands (the right hand with the left hand of the other and the left hand with the right hand of the other). They lift their hands up, making a bridge, while the rest of the children are ready, waiting in a row to pass under the bridge. All the children sing the following song:



Per - na per na i me - lis - sa, me ta me- lis- so- pu - la.



A - lo - go e - pia - san ke to e - kre - ma - san



Mit - e - go mi - te - sy

Περνά περνά η μέλισσα – (Perna perna i melissa) – Bee is passing by
με τα μελισσόπουλα. – (me ta melissopula) – with her little bee-babies
Άλογο επιάσαν – (alogo epiasan) – They caught a horse
και το εκρεμμάσαν. – (ke to ekremmasan) – and they hang it

Μήτ’ εγώ, μήτ’ εσύ, – (Mite go, mite si) – neither me, neither you,
μήτε ο μπάρμπα τζίτζικας. - (Mite o barba tzitzikas) - neither the uncle cicada.

Ο τζίτζικας ελάλησεν. – (O tzitzikas elalisen) – The cicada sung.

Μαύρη πέτρα γυάλισε. – (Mavri petra jalise) – Black stone shined.

Το καλύτερο παιδί είναι αυτό! – (To kalitero pedi ine afto) – The best child is: this!

The two ‘bridge children’, shut down their hands on the beat (only the side from which children are entering the bridge) closing every time a child inside. The last verse is not sung but spoken. At the last word “this”, the child which is caught takes the position of one of the ‘bridge children’ or get’s out from the game until they start it again.

Listening to music

List of selected recorded music which could be used (from four to eight years old) to highlight specific musical characteristics such as **tempo**:

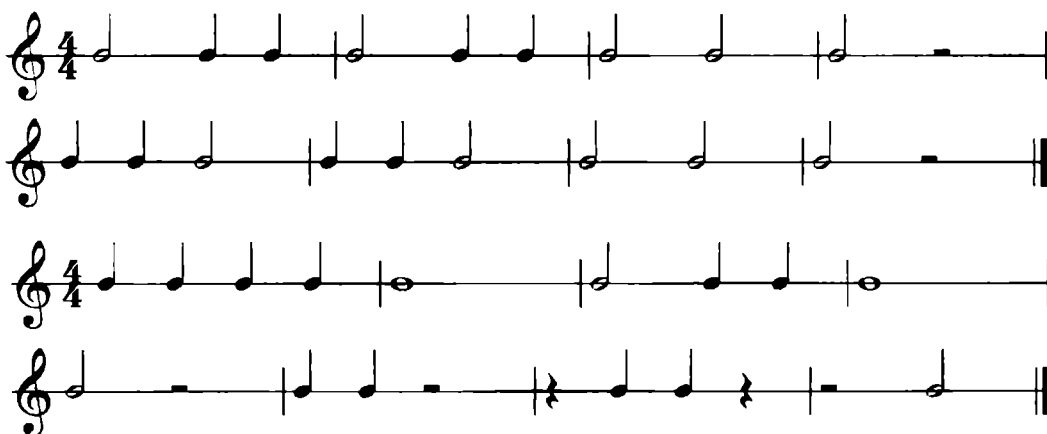
- Adagio – *Irish Tune from County Derry* (Danny Boy) by Percy Grainger (1882 – 1961)
- Allegro – “The Dance” from *Atayoskewin Suite*, for orchestra by Malcolm Forsyth (born 1936).

6. 5 - 6 years old

Reading and writing music

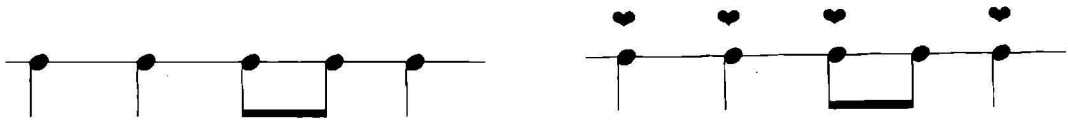
Continuing reading and writing activities from the previous stage, there could be added to the process new notes on the stave, on the Kodaly's sol-fa and on the rhythm. Add "do" low (c1) and high (c2), therefore we teach immediately that we have four or five lines on the stave. Practice it firstly in a major fifth's chord motion, and then with adding "la" into the fifths chord too. Practice it with the hand signs. Once it is absorbed and well practiced, add "re" low (above c1) and high (above c2).

On rhythm teach the half note, the whole note and rest too.



Activities for highlighting beat vs. rhythm

Contrasting the differences between beat and rhythm in music are significant because children will learn the third rhythmic concept, the individual rhythmic values, by listening for the number of rhythmic sounds heard over a steady beat.



For example when clapping the rhythm above, children could be asked ‘on which beats do you hear one tap, and on which beats did you hear two’? They will subsequently learn that:

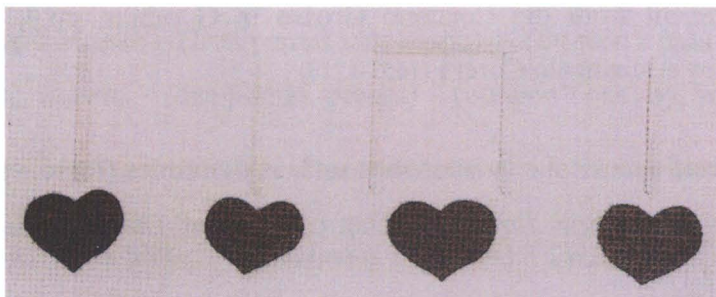
- one tap per beat is a “ta” (quarter note)
- two even taps per beat is a “ti-ti” (two eighth notes)
- one tap that lasts over two beats is a “ta-a” (a half note)

Thus, multiple classroom experiences which help children contrast beat vs. rhythm are a critical part of the rhythmic development process, because they lay the groundwork for learning rhythmic notation.

Here are some examples of classroom activities that will help:

Ex.1: Children sing songs or chant rhymes while tapping the steady beat and then sing or chant the same song or rhyme while playing the rhythm on sticks.

Ex.2: Children write the beat pattern for a short familiar song or a familiar rhyme on the floor using paper-hearts or apples:



Each heart is a beat. The rhythmic pattern is identified by the sticks above (ta ta ti-ti ta). Then they sing the song or the rhyme while clapping the rhythm.

Ex.3: Children song songs or chant rhymes while keeping the beat by patting their knees, clapping the rhythm with their hands etc.

Listening to music

List of selected recorded music which could be used (from five to eight years old), to highlight specific musical characteristics such as a **steady beat** (marching or using body percussion):

- “Procession of the Nobles” from the opera *Mlada* by Nikolai Rimsky-Korsakov (1944-1908)
- “Badinerie” the final movement of the Orchestral Suite no.2 in B minor, BWV 1067, by Johann Sebastian Bach (1685-1750)
- *Teddy bears’ Picnic* by John Bratton (1867-1947)
- “Ritual Fire Dance” from the opera *El amor brujo* by Manuel de Falla (1876-1946)
- “The Imperial March” from the film scores for *Star Wars* by John Williams (born 1932)

To highlight specific musical characteristics such as **tempo changes**:

- “Russian Sailors Dance” from the ballet *The Red Poppy* by Reinhold Gliere (1875-1956)
- Second movement of the Concerto Grosso in A major, op.2, no.6 by Francesco Geramini (1687-1762)
- Third movement from the Concerto Grosso in G minor, op.6, no.8 (“Christmas Concerto”) by Archangelo Corelli (1653-1713)

To highlight specific musical characteristics such as **dynamics (forte – piano contrast)**:

- *Allegro* movement from *Spring*, the first concerto of *The Four Seasons* by Antonio Vivaldi (1678-1741)
- *Now Is the Month of Maying*, by Thomas Morley (1557-1602)
- Fourth movement from Symphonu no.39 in E flat major, K 543, by Wolfgang Amadeus Mozart (1756-1791)
- *Marche militaire*, op.51, no1 in D major by Franz Schubert (1797-1828)
- *Joyeuse marche (Joyous March)* by Emmanuel Chabrier (1841-1894)

Moving to music

Δεν περνάς, κυρά Μαρία – (Den pernas kyra Maria) – You won't pass by Mrs. Maria

Children are sitting on the floor in a circle holding hands. A child (pretending Mrs. Maria), is leaping on the beat (walking if it is hard for the child), around the circle, holding a basket. The melody of the entire song is the following:



Den per – nas ky – ra Ma - ri – a den per - nas den per –nas.Den per-



nas ky – ra – Ma –ri – a, den per-nas, per - nas.

Children:

Δεν περνάς, κυρά Μαρία, – (Den pernas kira Maria) – You won't pass by Mrs. Maria,
δεν περνάς, δεν περνάς. – (den pernas,den pernas) - you don't pass by, you don't pass by
Δεν περνάς, κυρά Μαρία, – (Den pernas kira Maria) – You won't pass by Mrs. Maria,
δεν περνάς, περνάς. – (den pernas, pernas) – you won't pass by, you pass by.

Maria (Solo):

Θα πάω εις τους κήπους, – (Tha pao is tus kipus) – I will go to the gardens,
δεν περνώ, δεν περνώ. – (den perno, den perno) – I can't pass by, I can't pass by.
Θα πάω εις τους κήπους, – (Tha pao is tus kipus) – I will go to the gardens,
δεν περνώ, περνώ. – (den perno, perno) – I can't pass by, I pass by.

Children:

Τι θα κάνεις εις τους κήπους;-(Ti tha kanis is tus kipus)–What will you do at the gardens?
Δεν περνάς, δεν περνάς.-(Den pepnas,den pernas) - You don't pass by,you don't pass by

Τι θα κάνεις εις τους κήπους;-(Ti tha kanis is tus kipus)–What will you do at the gardens?

Δεν περνάς, περνάς. – (Den pernas, pernas) - You won't pass by, you pass by.

Maria (solo):

Θα μαζέψω δυο βιολέτες, – (Tha mazepso dio violetes) – I will pick two violets,

δεν περνώ, δεν περνώ. – (den perno, den perno) - I can't pass by, I can't pass by.

Θα μαζέψω δυο βιολέτες, – (Tha mazepso dio violetes) – I will pick two violets,

δεν περνώ, περνώ. – (den perno, perno) - I can't pass by, I pass by.

Children:

Τι τις θέλεις τις βιολέτες; - (Ti tis thelis tis violetes) – What do you need violets for?

Δεν περνάς, δεν περνάς. (Den pernas, den pernas) - You don't pass by, you don't pass by

Τι τις θέλεις τις βιολέτες; (Ti tis thelis tis violetes) - What do you need violets for?

Δεν περνάς, περνάς. – (Den pernas, pernas) - You won't pass by, you pass by.

Maria (solo):

Θα τις δώσω της καλής μου, - (Tha tis doso tis kalis mu) - I will give them to my dear,

δεν περνώ, δεν περνώ. – (den perno, den perno) - I can't pass by, I can't pass by.

Θα τις δώσω της καλής μου, - (That is doso tis kalis mu) - I will give them to my dear,

δεν περνώ, περνώ. – (dne perno, perno) - I can't pass by, I pass by.

Children:

Και ποια είναι η καλή σου; - (Ke pia ine I kali su) – And who is your dear?

Δεν περνάς, δεν περνάς.– (Den pernas, den pernas) - you don't pass by, you don't pass by

Και ποια είναι η καλή σου; - (Ke pia ine I kali su) - And who is your dear?

Δεν περνάς, περνάς. – (Den pernas, pernas) - you won't pass by, you pass by.

Mrs. Maria chooses a child from the circle, for example Sula and sings:

Η καλή μου είναι η Σούλα, - (I kali mu ine I Sula) – My dear is Sula,

δεν περνώ, δεν περνώ. – (den perno den perno) - I can't pass by, I can't pass by.

Η καλή μου είναι η Σούλα, - (I kali mu ine I Sula) - My dear is Sula,

δεν περνώ, περνώ. – (den perno, perno) - I can't pass by, I pass by.

Then Sula gets out of the circle and goes with Mrs. Maria, holding hands they are singing the same, at the end of the song they choose another “dear” child and they run it through until everyone is chosen.

Traditional Dance:

Children dance in a circle, holding hands, the circle is divided at some point, so that there is a leader on the row and the followers. The steps are written behind the syllables and the notes (L = left leg, R = right leg). It is easier to count the steps in sets of twelve steps.

The image shows three staves of musical notation in 4/4 time, featuring a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. Below the notes, the lyrics are written in Greek, and below the lyrics, the steps are indicated by 'R' for right leg and 'L' for left leg. The lyrics are: "Ντο Σολ Ντο Σολ Ντο", "Βγαίν η βαρ κού λα - βγαίν η βαρ κού λα του ψα ρά α", "Σολ Ντο", "πό το πε ρι γά λι βαρ κού λα βαρ κού λα α", "Σολ Ντο", "πό το πε ρι γά λι βαρ κού λα του ψα ρά".

Ντο Σολ Ντο Σολ Ντο

Βγαίν η βαρ κού λα - βγαίν η βαρ κού λα του ψα ρά α

Σολ Ντο

πό το πε ρι γά λι βαρ κού λα βαρ κού λα α

Σολ Ντο

πό το πε ρι γά λι βαρ κού λα του ψα ρά

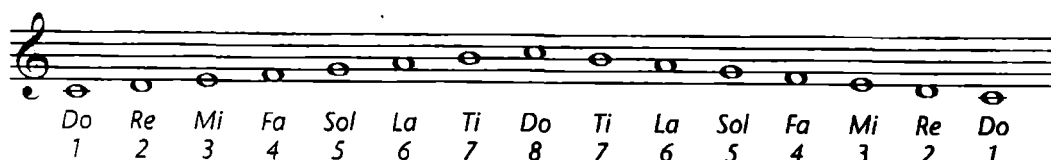
7. 6 - 7 years old

Reading and writing music

Practicing always what has been practiced before, notes dictation should take place sometimes, firstly by written the name of the notes the teacher calls on the stave and then by noticing a short motive sung or hand-signed by the teacher.

Add “fa” and “ti” high (above c1) and low (below c1). Add “tika-tika” rhythm (sixteenths notes) and then syn-ko-pa (eighth-quarter-eighth note).

Sing the whole C major scale in ascending and descending motion using the hand signs, if necessary piano for tuning too. Write it on the stave too as following:



Identify which notes are in the stave space and which on the stave lines:



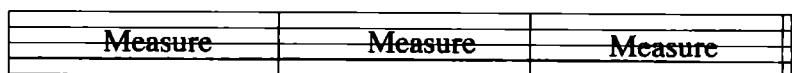
Sing solfege such as the following:



Add dynamics on the scores, as they have been practiced firstly:



Learn how writing the violin clef on the stave and then, how to divide measures according to the key signature (2/4, $\frac{3}{4}$ and 4/4).

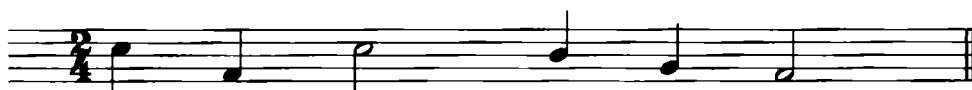


Bar line

Double bar line



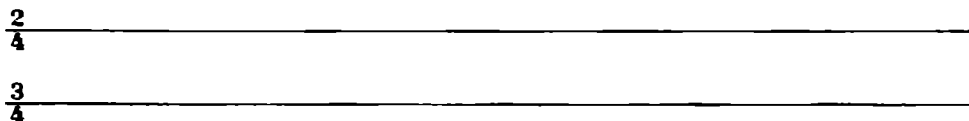
Beats:



Beats:



Ask children to make up their own four bars rhythms and clap when they are finished:



Singing in choir

Children should be encouraged and suggested to sing in a choir, as an external musical activity, which provides their skills' improvement and musical knowledge expansion.

A long-range study of the child's singing voice in Russia was begun in the 1940s and reported in 1962 by Gembizkaja. Of note in this study is the finding that the lungs of the first-grade children are not fully developed and therefore not capable of full, deep breathing. Management of the breath is delayed until the second grade when the lungs are more developed and better able to be used in the "support" (energizing of the air column) process. The hesitancy of music teachers to teach breathing may result a lack of

understanding of the physical aspects of the breathing process. It is not necessary to have an in-depth knowledge of all the physiology involved in the respiration act, but it should be understood are the three major muscle groups (abdominal, diaphragmatic and costal) and the way in which they should function and interact with one another.

Correct posture for singing, whether standing or sitting, is the first requirement in the respiration process. Children must be trained in the elements of good posture, and this training should begin early, because the postural habits instilled in children at this age will endure for the years to follow. The seven requirements for a good singing posture are as follows:

1. feet on the floor, one foot slightly ahead of the other
 2. knees slightly relaxed
 3. spine lifted up and out of the hips
 4. shoulders slightly back and down
 5. sternum up throughout the act of singing
 6. head level and held high
 7. hands and arms down and back at the sides
- For standing posture, the weight of the body should be distributed evenly on both legs toward the balls of the feet. One foot should be slightly ahead of the other to maintain balance, and the legs should be relaxed slightly at the knees.
- For sitting posture children should sit on the front half of the seats with feet flat on the floor, one foot slightly ahead the other. Where children's feet do not touch the floor, they may sit as far back in the seats as possible, while hooking their feet on the front rung of their chair.

It is not good to keep children sitting only or standing only for the entire class period.

Each practice period should begin with sets of “muscle movers” for two basic reasons: (1) to call attention to the fact that singing is a physical act and requires physical coordination and (2) to condition and prepare the body for good singing. Also, physical exercises at the beginning of a music class help to channel energy into a positive activity, which will be beneficial to children's singing. Exercises for postural development should include concentration on the following physical areas: feet and legs/knees, hips and spine, shoulders, sternum and rib cage, neck and head, and arms and hands. For exercises for

respiration, aiming to the stretching and preparation of the physical body as an instrument for singing, look at Kenneth's H/ Philips "Teaching Kids to Sing", 1996.

Exercises for practicing vocal resonance, resonant tone production, diction and expression, I recommend the exercise and vocalize cards of Kenneth H. Philips from his "Teaching Kids to Sing", as I consider his work as the best manual for teaching kids to sing providing children's skill to sing into a confident and well-trained activity performance. Some of the vocal exercises in the handbook are the following:

(AP) (NP) (AP) (NP) (AP) (NP)

(s) Mm

"AP" = Abdominal Pulse
"NP" = No Pulse

1)

(s) Mm

2)

(s) Mm

(one breath)

3)

(s) Mm

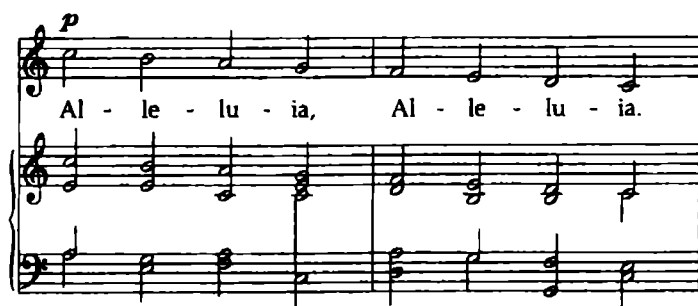
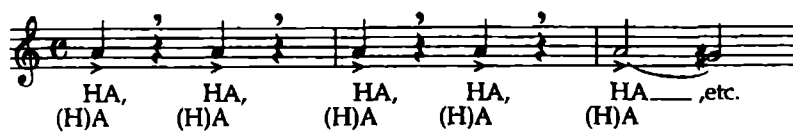
loo - loo-loo loo loo loo-loo loo-loo loo loo loo-loo-loo loo loo

(Tutti on each repeat)

Students: (listen) (think) (sing) loo loo loo loo

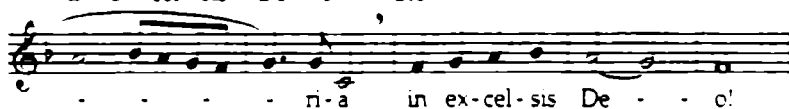
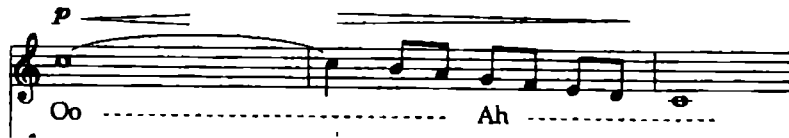
Teacher: loo loo loo loo

(listen) (think) (sing) loo loo loo loo etc.





oo - oh - ah - eh - ee
[u] - [o] - [a] - [e] - [i]



Listening to music

To highlight specific musical characteristics such as **rhythm**:

- The first theme of the second movement of the Symphony no.7 in A major, op.92, by Ludwig van Beethoven (1770-1827) emphasizes this rhythm:
- The first theme of the second movement of the Symphony no.94 in G major ("Surprise") by Joseph Haydn (1732-1809) has the following rhythmic pattern:
- The melody of "In the Hall of the Mountain King" from the *Peer Gynt Suite* no.1, op.46 by Edvard Grieg (1843-1907) has the following rhythmic pattern:

Students should try to identify the repeating rhythmical pattern with the teacher's assistance and once the pattern is written on the board, then the teacher should repeat listening for improving children's listening skills and attention.

To highlight specific musical characteristics such as **expression (staccato – legato)**:

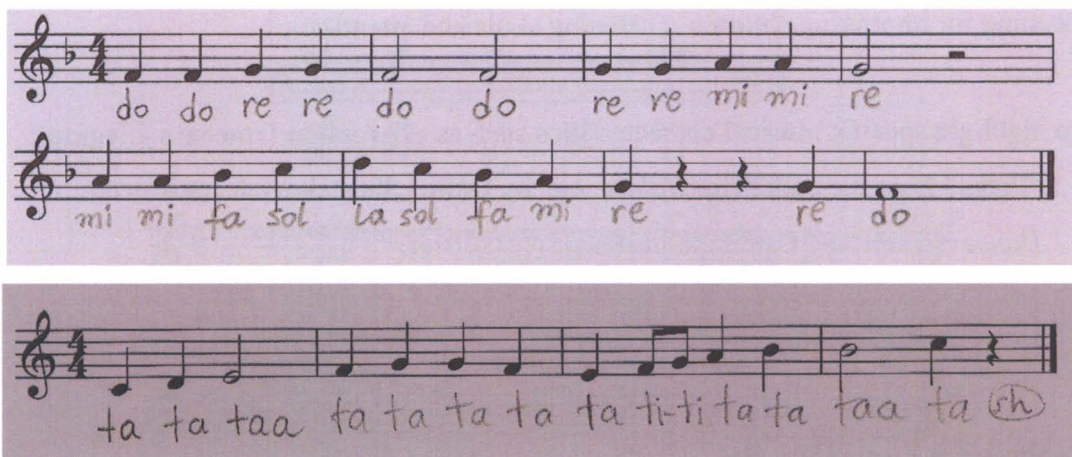
- “Polka” from the ballet *The Golden Age* by Dmitri Shostakovich (1906-1975)
- *Danse macabre* by Camile Saint-Saens (1835-1921)

Teaching a song by note

Note teaching method helps to built children's independence with singing by improving their ability to read music. Here the teacher gives the children copies of music with which to learn the song. Depending on the grade level of the class, a teacher might begin by asking the children to identify elements such as the key, time signature, and starting note. Most teachers then ask the children to sight-read the rhythmic notation first, since rhythm is usually easier to master than pitch (Moore, 1997). Children can read the rhythm by clapping, by chanting rhythmic syllables (ta, ti-ti, etc.), or by a combination of the two.

Next, the children should be guided to look for melodic passages they might recognize from previous songs. Invite them to sight-read these passages using either a neutral syllable (such as “loo”) or tonic sol-fa syllables (do, re, mi, etc.). Give the starting pitch each time a new sections begun. Next, the children can challenged to read new melodic passages in the song using any of these techniques. This should be slowly, possibly with several stops and starts. The teacher may eventually need to sing the song all the way through in order help the children get a clearer picture of the complete sing. Finally, the children should attempt the song in its entirety, with text, and without the teacher's help.

Examples:



Whatever method is used for teaching a new song, it is important to give the children time during later lessons to look at the music more closely to discover the rhythmic and melodic structural patterns used in the music. Because singing is an activity that may help children to work towards developing musical understanding, recognition of these patterns and their manipulations in music is an important step toward gaining the ability to make meaningful and artistic decisions with future music.

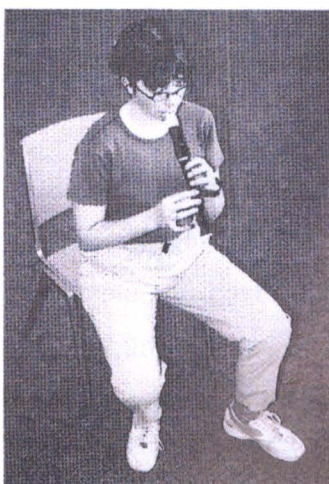
Playing the Recorder

Recorders are used in the classroom to give children their first experience with playing a wind instrument. Very accessible beginners, this flute-like instrument dates back to the Renaissance and Baroque periods, and wind music that could be played by the instrument appeared as early as the late fifteenth century. One source suggests the word “recorder” means to sing like a bird, which is a good description of the clear, singing-like tone produced on the instrument.

Children should be taught how to take care for their recorders from the first time the instruments are used in the classroom. Teach children how to put their recorders together properly. The body and the foot sections of the recorder need to be cleaned out gently

after every use. Plastic recorders can be washed periodically in mild soap and warm water, then rinsed and put away. For storage, a vertical position in a cloth bag or plastic case is desirable.

When playing the recorder, remember the importance of good posture and breathing. The singing breath is relevant to breathing for playing a wind instrument, since the recorder requires a steady flow of air to make the instrument “sing”. Encourage children to sit on the front edge of their seats with their feet flat on the floor, leaning slightly forward over their knees. Their chins should be level with the floor (encourage children to look straight ahead rather than bending their heads down), with the recorder brought up to their mouths and held at about 45-degree angle. The elbows should be relaxed but held slightly away from the body.



In fingering, the left thumb covers the back hole of the recorder. The first three holes on the top are covered by the index, middle, and ring finger of the left hand. The thumb of the right hand sits gently on the back of the recorder behind the fourth or fifth hole to help support the weight of the instrument. The bottom four holes of the recorder are covered with the fingers of the right hand. The fingers should rest gently on the instrument.

For ease of instruction, fingers on the hand are usually labeled “thumb-1-2-3-4” (the index is “1” and the pinky finger is “4”). This makes talking about fingering quite simple.

The recorder is placed lightly between the lips in front of the teeth, and the corners of the mouth are brought gently around the mouthpiece to close off any air leakage. Initially, children might be asked to say the word “poo” and freeze their mouths on this position

while gently placing the recorder in the open space. This can help to give the children an approximate sense of how the proper embouchure (the shape of the mouth when playing a wind instrument) should look and feel. Children should be instructed to blow gently, but with enough force to produce a warm, steady tone. Initially, if children blow too hard they will produce a high, squeaky tone resulting in rising and falling of the pitch. Children will need to experiment a bit in order to find the right amount of air needed to sustain a steady sound.

After initial experimentation, children may be taught how to articulate – that is, how to start the sound properly with the tongue. Instructing them to begin each note as if they were saying “du” seems to give them a good idea of how to start a note. Tonguing on the recorder involves placing the tongue above the teeth against the palate, without touching either the teeth or the recorder mouth-piece, just before releasing the air. Children will need considerable practice with this in order to become comfortable with starting each note properly.

I recommend starting with the note B and adding new notes gradually as the students become accustomed to moving their fingers efficiently between pitches. Echo games—where the teacher plays a short motive using the new note and the children echo the same passage back – can be useful in helping children to practice new notes. Generally the progression of instruction continues from the note A, G, etc, *(see at my recorder’s booklet below).

Using the recorder, for a few minutes each week over an entire year seems to be well suited for young children. Playing the recorder can provide children a wealth of opportunities for experiencing many musical concepts including those from pitch, texture and harmony, dynamics and tempo. Children can use the recorder to play familiar songs, learn about music from variety of cultures, play ensemble music from the sixteenth and seventeenth centuries, accompany their singing, practice reading staff notation, improvise melodic conversations, or write musical compositions. Such broad experiences, accessible through playing the recorder, will continue to help children build their knowledge of musical structure thereby leading to further musical growth.

***(With Czech folk songs as exercises. The song at page 84 is an American folk song, known also as the “Cowboy Love Song”)**

Tón h,

1

Tón *a*,

2

h, *a*, *h*, *a*, *a*, *h*,

prvnl, druhá, třetl, čtvrtá
prvnl, druhá, třetl, čtvrtá
prvnl, druhá, třetl, čtvrtá
nic, druhá, třetl, čtvrtá
1 2 3 4 1 2 3 4 1 2 3 4
(nic, nic, nic, nic)



The first staff of music is written on a treble clef with a 4/4 time signature. It contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a repeat sign (two dots). The notes are all beamed together.

65

Žába skáče po blátě



Žá-ba ská-če po blá-tě, kou-pí-me jí na ga-tě,



Na ja-ký, na ja-ký, na ze-le-ný stra-ka-tý.



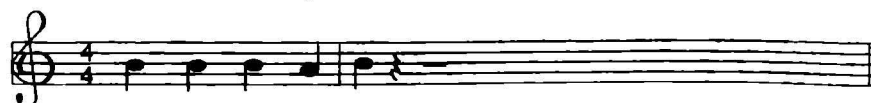
Ententýky dva špalíky



En-ten tý-ky dva špa-lí-ky, čert vy-le-těl



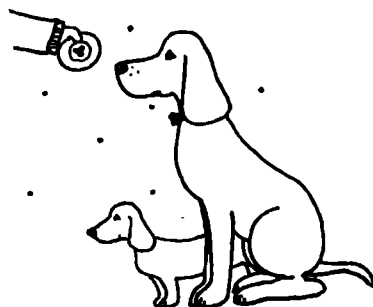
z e-lek-tri-ky. Bez klo-bou-ku bos,



na-ra-zil si nos.

2. lekce

Tón g,

Cvičení

1



První, druhá, třetí, čtvrtá

(nic, nic, nic, nic)

2



(nic, nic, nic, nic)

3



1 2 3 4 1 2 3 4

4



(nic, nic) 1 2 3 4 1 2 3 4 (nic, nic)

5



1 2 3 4 (nic, nic)

Mám rád pejsky



Já mám pejs-ky nej-ra-dě-ji, já rád pejs-ky mám,



když se na mne všich-ni sběh-nou, ko-le-du jim dám.

3. lekce

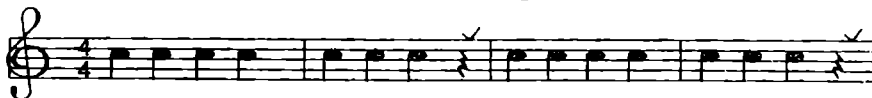
Tón c_1



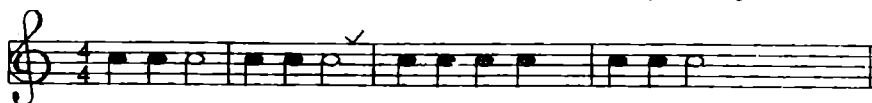
Cvičení



Žába skáče po blátě



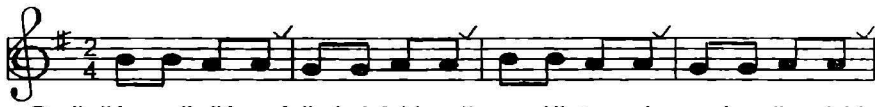
Žá-ba ská-če po blá-tě, kou-pí-me jí na ga-tě



na ja-ký, na ja-ký, na ze-le-ný stra-ka-tý



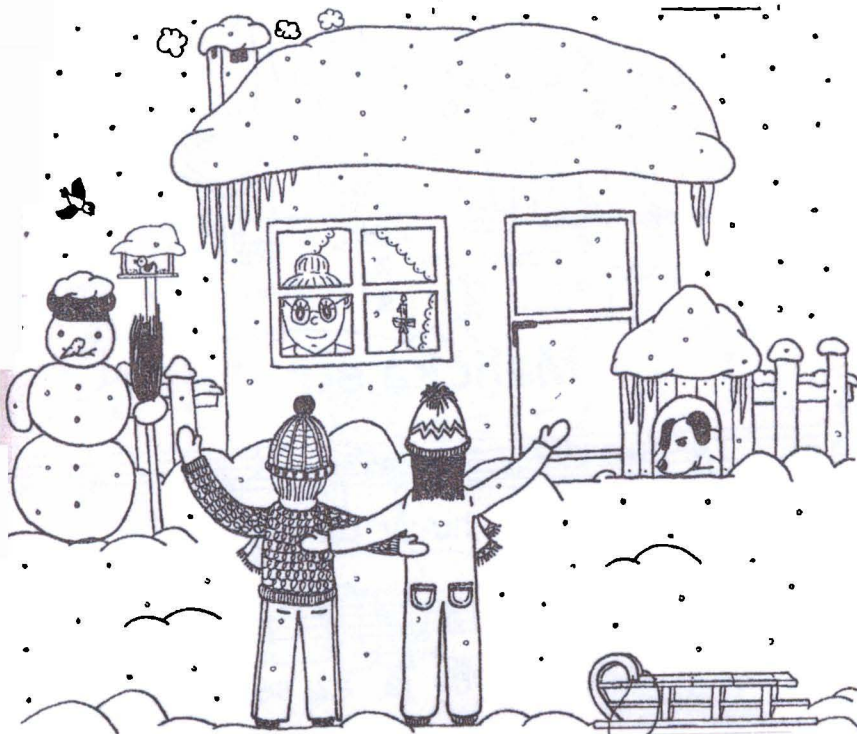
Sněží



Sně-ží, sně-ží sní-žek bí-lý, všem dě-tem je v zi-mě mi-lý.



Na ko-mí-ně z le-hýn-ka, le-ží bí-lá pe-řin-ka.





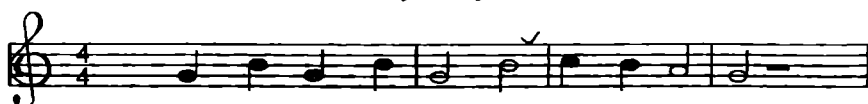
Maličká su



Ma-lič-ká su, hu-sy pa-su

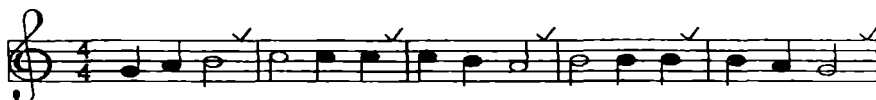


tan-co-va-la bych já, až se třa-su,



tan-co-va-la bych já, až se třa-su.

Běžela ovečka



Bě-že-la o-več-ka ho-re do ko-pe-čka a za ní



be-rá-nek ža-lo-val na zá-mek.



4. lekce



Cvičení



Oženil se ptáček

11 Volně

J. Stojan / F. Křeh



1 Úkoly



Létala si vlaštovka

3 Klidně

Moravská



Travička zelená

4 Vesele

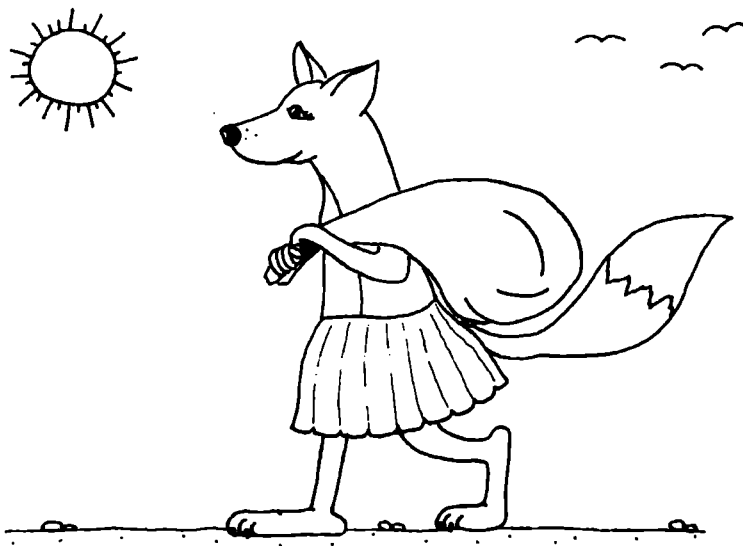
Česká

G D G D G G D G E⁷ Am D⁷ G

Trá-vič-ka ze-le-ná, to je mo-je po-lé-ťe-ní trá-vič-ka ze-le-ná, to je mo-je pe-ří-na.

D G D G G D G E⁷ Am D⁷ G

Jen se z ja-ra zač-ne pu-ťt, ne-chci já ee do-ma mu-ťt. Trá-vič-ka ze-le-ná, to je mo-je pe-ří-na.



Běží liška k Táboru

Bě-ží liš-ka k tá-bo-ru, ne-se py-tel zá-zvo-ru,

je-žek za ní po-spí-chá, že jí py-tel roz-pí-chá.

5. lekce

Tón *f*, 

Cvičení

1 
1 2 3 4 1 2 3 4

2 
1 2 3 1 2 3 1 2 3 1 2 3 (níc)

To je zlatý posvícení

3 *Rychle* 
F C F C F C F C *Česká*
F

To je zla - tý po - sví - ce - ní, to je zla - tá ne - dě - le, má - me ma - so a zla - ma - so, k to - mu kou - sek pe - če - ně.

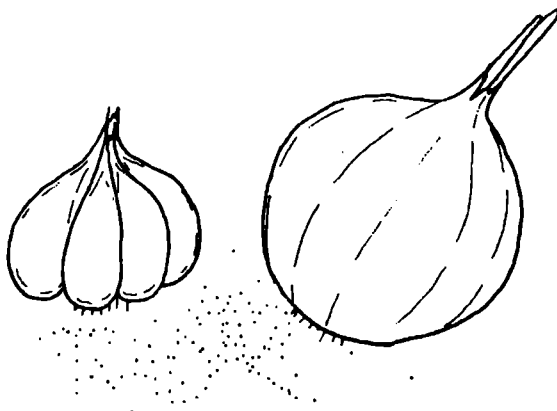
Cib, cib, cibulenka

4 *Vesele* 
F Gm C' F D *Česká*
D

Cib, cib, ci - bu - len - ka, mak, mak, ma - ku - len - ka, když jsem by - la ma - líč - ká,

Gm C' F Gm C' F D Gm C' F

cho - va - la mě ma - tíč - ka. A teď, když jsem ve - li - ká, mu - eim cho - vat Pe - pl - ka.



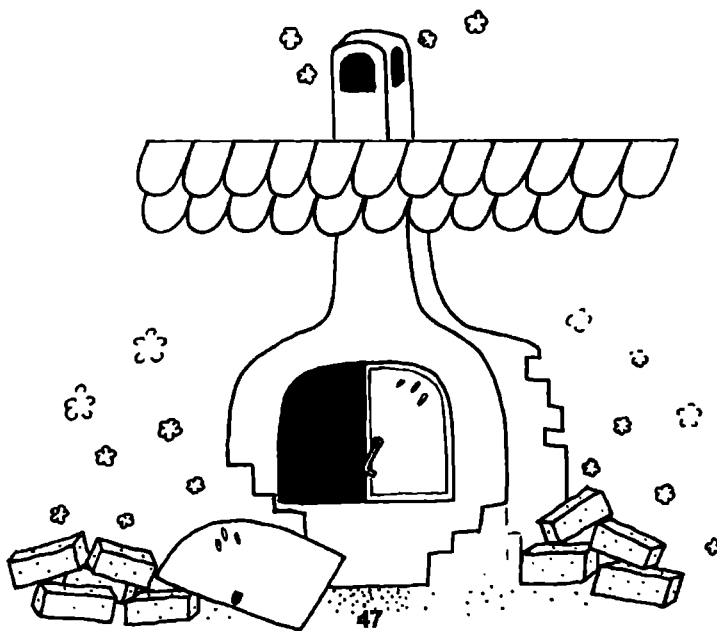
6. lekce

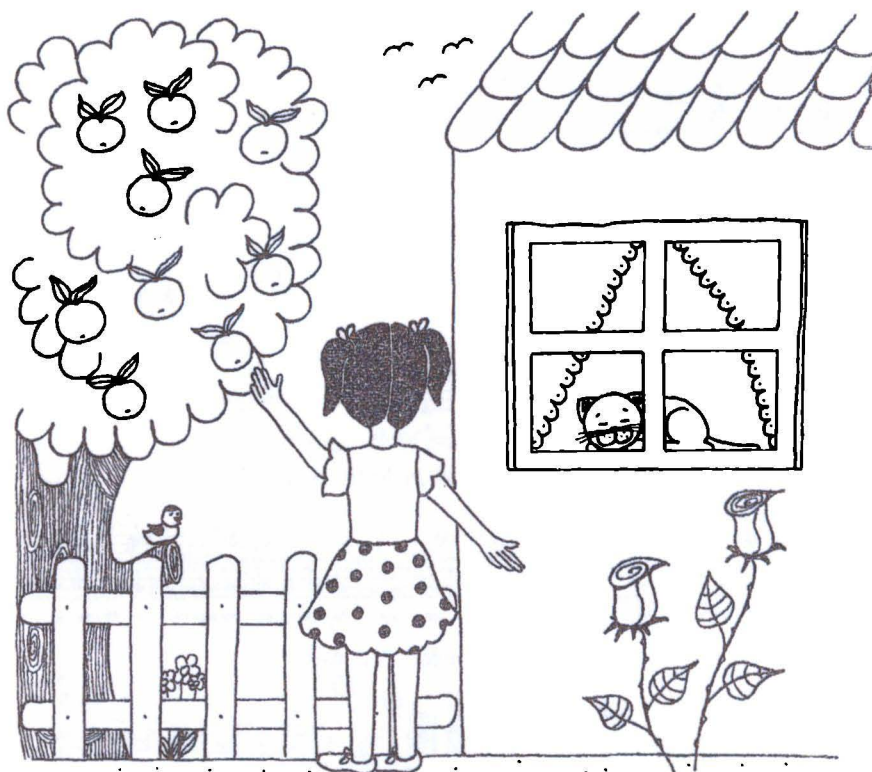


Cvičení



Pekař peče housky





Pod naším okýnkem

Pod na-ším o-kýn-kem ros-tou tam dvě rů-že, pod na-ším
 o-kýn-kem ros-te tam štěp. Jsou na něm ja-blí-čka, tr-há je
 An-čič-ka. Jsou do-brá, jsou slad-ká jsou ja-ko med.

7. lekce



Cvičení



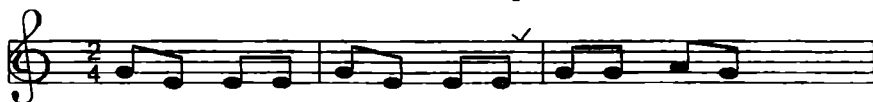
Rybička maličká



Pec nám spadla



Pec nám spadla



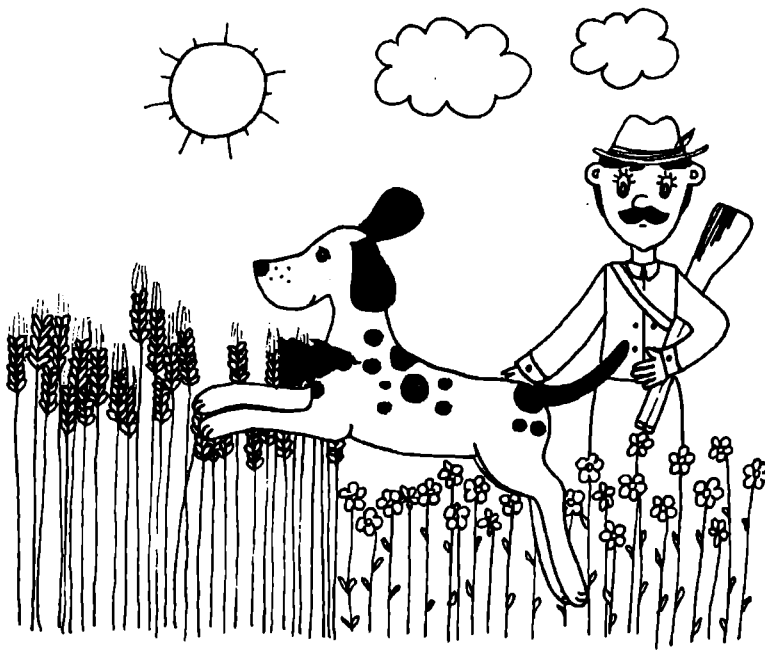
Pec nám spa-dla, pec nám spa-dla, kdo-pak nám ji



po-sta-ví, sta-rý pe-cař ne-ní do-ma



a mla-dý to ne-u-mí.



Skákal pes



Ská-kal pes přes o-ves přes ze-le nou lou-ku,



šel za ním my-sli-vec, pe-ro na klo-bou-ku.



Pej-sku náš, co dě-láš, žes tak ve-sel stá-le,



řek bych vám, ne-vím sám, hop a ská-kal dá-le.

8. lekce

Tón c, 

Prší, prší



Pr-ší pr-ší, jen se le-je, kam ko-ní-čky po-je-de-me,



po-je-de-me na lu-ka, až ku-kač-ka za-ku-ká.



Ten chlumecký zámek

9 Pochodově

Česka



Ten chlu-me-cký zá-mek je za-le-sem, ten chlu-mec-ký zá-mek je za-le-sem



vza-li mě na voj-nu, ne-vě-děl jsem, vza-li mě na voj-nu, ne-vě-děl jsem.



Šel tudy



Šel tu-dy, měl du-dy, a-ni ne-za-pís-kal,



Bo-dejž mu ty du-dy ra-rá-šek roz-třís-kal.

9. lekce

Stupnice C dur

Naučili jste se všechny hmaty tónů, které jsou obsaženy ve stupnici C dur. Stupnice C dur nemá za houslovým klíčem žádné předznamenání.

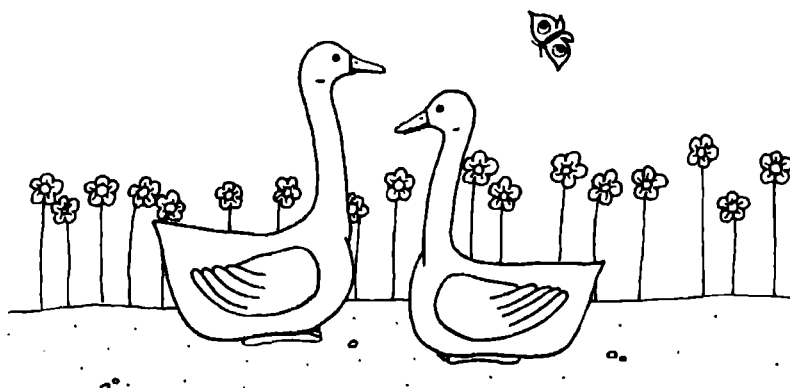
Stupnice C dur



Vyletěla holubička



10. lekce



Káčo, Káčo, Kulichova

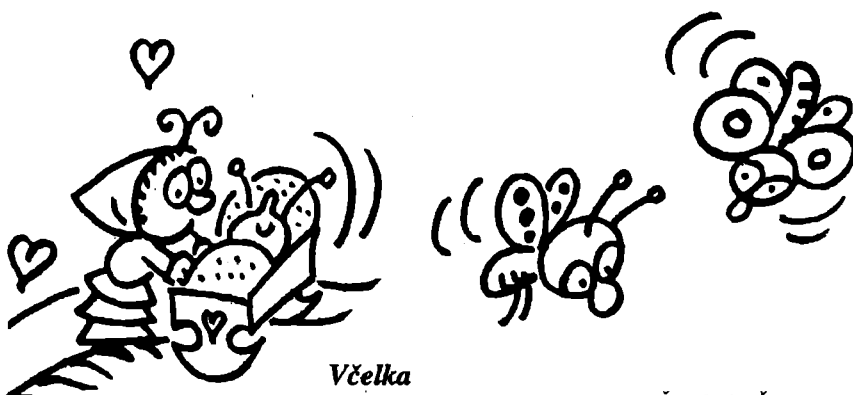
4 *Mírně* Česká

G Am D G D⁷

Ká - čo, Ká - čo, Ku - li - cho - va Hu - sy jsou na dvo - ře,
 měš - li, měš - li hu - sy do - ma.

G G E⁷ Am D G

Ká - ča je v ko - mo - ře, krá - jl, krá - jl, hu - sám chle - ba.



8 *Mírně* Z. Šesták / M. Šestáková

G D G D G

Na za - hrád - ce pod ja - blo - ní mo - lý - lek lam včel - ku ho - ní, hned, hned, hned

G D⁷ G G D⁷ G

dej mi včel - ko, med! Hned, hned, hned dej mi včel - ko med!

Jenom ty mně, má panenko

moravská

i. Jenom ty mně má panenko pověz kam ty rá-no
na travěnku přijdeš? A já přijdu přijdu do há-jíčka
ze-le-ná se tam pěkná trá-vička

2. Zeleněj se travěnko zelená
rozlívěj se voděnko studená
Rozlívěj rozlívěj po hladkém kameni
nastalo mně s milou rozlučení
3. Rozlučení co je to těžká věc
to je horší nežli jaká bolest
Od bolesti zelená zelená bylínka
od tосknoti je hezká panenka



Rodné údolí

Red River Valley

traditional, arr. Emil Knos

1. Cesta má přede mnou v dáli mizí každý krok v srdci mém zabo-
-lí zítra zas budu stát v zemi cizí nespát - tím své
rodné ú-do - lí

2. Oči mě nevidí jak se stmívá
nevidí co jsem měl tolik rád
Jedině co mi teď ještě zbývá
rodnému údolí sbohem dát
3. Proč se den za každou nocí vrací
Proč se čas na chvíli nezastaví
Nemusel bych ti své sbohem dáti
kdyby dnešní den navěky byl



These songs could be used, because children, after they have learnt several songs in their language, they are available and usually quite interesting in learning songs in another language. It also Enrich their culture knowledge and approach to the world's music.

8. 7 - 8 years old

Reading and Writing music

Adding to the scores”mi”, fa” and “sol” high (above c2), give the children exercises to fill in such as the following for reading the high notes (write the name below on the line):

1.

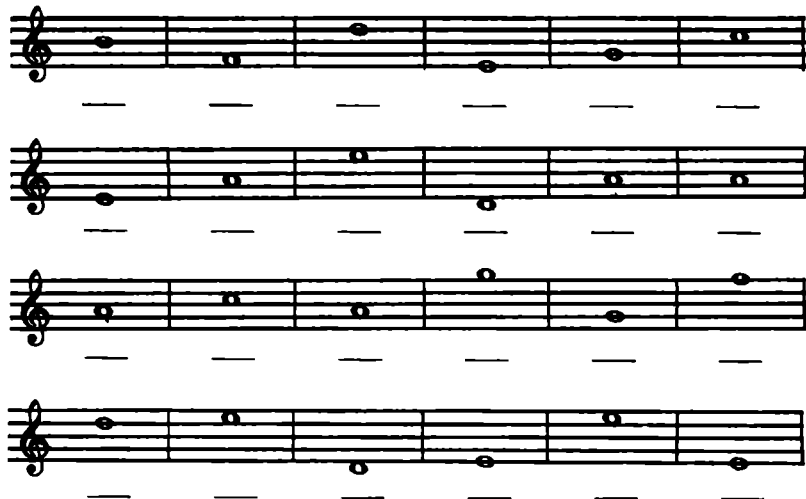
2.

3.

4.

5.

6.



* Check your answers by reading the note names from the top to the bottom. Each group of letters spells a word.

Write the words here:

1. _____

2. _____

3. _____

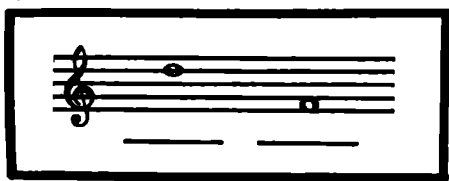
4. _____

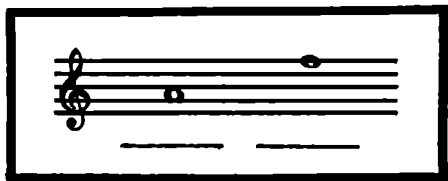
5. _____

6. _____

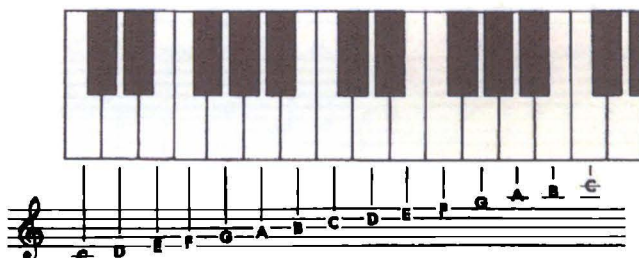
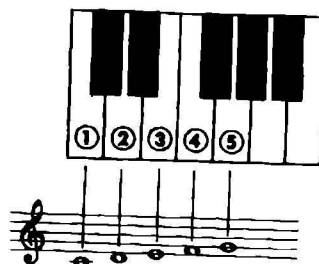
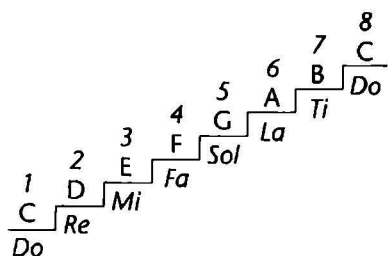
*(From the”Music Activities Kit” by Audrey J.Adair)

Identify which note is high or low (write it on the lines below):

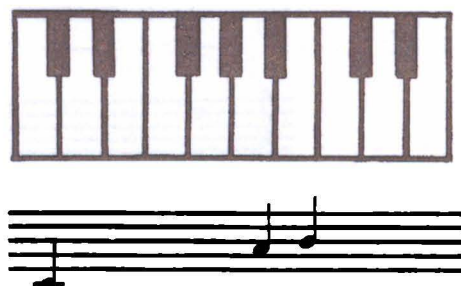
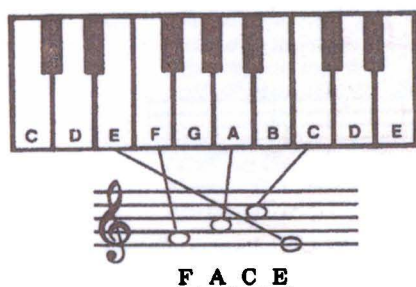




Complete the following steps without any numbers and name of tones, just by having noticed one random tone name on the steps, and then learn the notes on the keyboard:



Cross the name notes on the keyboard with the notes on the stave:



**Note:* Each student should be given the opportunity to find and play the notes on the piano, xylophone or metallophone. A good trick for “finding” tones on the keyayboard is to remember that C is always at the left of the two-black pair keys’ set, while F is at the left of the three-black pairs’ set.

Add tri-o-la on rhythm and major scale with “movable do”, by giving the first grade:



Apply this method on the scores, while teaching a song by note.

Performing musical ensembles

Body percussion is also used to help children gain initial instrumental ensemble experiences. Children can learn short body-percussion pieces, such as “Body Fun” (see below), by imitating the teacher, and then perform them as a group. Children can also compose their own body percussion pieces using iconic representations of the various sounds to write down the music. Such experiences lay an important foundation for composing and performing activities with non-pitched percussion instruments.

Improvising and Composing music

Barred instruments are excellent tools for use during improvisation experiences in the classroom. For example, teacher might try a question-answer improvisation in which the teacher plays a short melodic “question” on the xylophone and the children improvise a melodic “answer” on the metallophone. Or, an ABA (ternary) form – consisting of two contrasting sections phrases improvised by the children on the glockenspiel. The barred instruments provide a wonderful extension to vocal improvisation because of the large range of pitches available.

Creativity in music takes many forms. Thus, the process of creating music requires thoughtful manipulation of the structural properties of music by the child, with the product being an excellent representation of the child’s understanding of how these musical properties may be put together. Teachers should be encouraged to make the authentic process of music creativity an important cornerstone of the school music curriculum. The rewards for children are tremendous: they gain a more comprehensive understanding of music while engaged in the process of artistic creation.

Creativity in music traditionally takes two forms:

- **1. improvising:** the immediate extemporization of new musical material using the voice or an instrument
- **2. composing:** the thoughtful writing down of new musical material with the opportunity to re-work several times of desired.

Musical creation also includes movement or artwork as additional tools through which children can express or accompany their impression of musical sounds. The question of developmental appropriateness surrounds both improvisation and composition. Which is the easier for children and thus, should potentially come first? Unfortunately, no easy answers apply, since children vary greatly in their inclination towards creating new music.

Initial experiences should involve creation of short motives or parts of music, whether improvised or composed. Later experiences may involve children taking responsibility for writing out an entire musical composition including text, rhythm and melody.

Children flourish creatively in a music classroom that is relaxed and accepting of individual response. Teachers must promote an environment that encourages children to try novel ideas, that respects their attempts at individuality, and that helps to explore a variety of options available to them in the creative process.

Improvisation in music requires children to explore or invent an immediate response to a particular musical situation. This improvised response is traditionally either oral (for example chanting or singing) or instrumental (for example, playing a non-pitched or a pitched percussion instrument or a recorder). When children are ready to move to more abstract question-and-answer improvisations, such as in rhythmic or melodic conversations, the teacher should initially specify the length of the improvisation, the rhythmic values (for ex. quarter notes and eighth notes), or the notes for melodies (for ex. mi-re-do) to be used in the conversation.

➤ Improvisation in music may be grouped under five categories:

1. **Word improvisation**

Ex.: Substituting new word(s) for a selected portion of the text of a rhyme or song, preferably the last part or measures of a the rhyme or the song or the last part of a phrase.

2. **Timbre improvisation**

Ex.1: Telling a story with an instrument

Ex2: *Finishing an improvisation in similar style*

3. Rhythmic improvisation

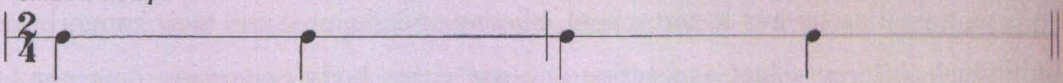
[illegible]

Teacher claps *Student 1 might respond* *etc.*

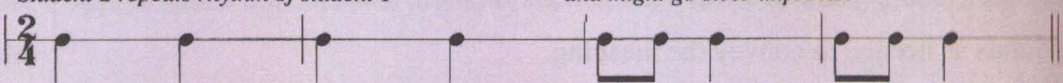
The notation shows a sequence of claps and responses. The first part, labeled 'Teacher claps', consists of two measures of whole notes. The second part, labeled 'Student 1 might respond', consists of two measures of eighth notes. The third part, labeled 'etc.', consists of two more measures of eighth notes. The notation is written on a single staff with a 2/4 time signature.

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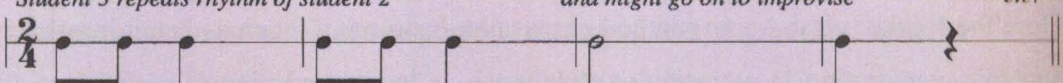
Student 1 claps

A 

Student 2 repeats rhythm of student 1 and might go on to improvise

B 

Student 3 repeats rhythm of student 2 and might go on to improvise etc.

C 

4. Melodic improvisation

Ex.1: *Question and answer melodies*

Teacher sings  *Student 1 might answer*  *etc.*

What did you do at re - cess? I played with my best friend.

Ex.2: *Melodic conversations*

Teacher plays on recorder  *Student 1 might respond*  *etc.*

Ex.3: *Melodic chain*

(The same way as the example in rhythmic chain)

Ex.4: *Melodic improvisation over a chord structure*



The teacher plays several times the accompaniment of the first bar on the piano until the children have written the melody and then the second one in the same way. Stop the process, here the half again, asks the students to listen in their head what they have written. Next, continue to the third measure, then the fourth, play both last measures together and ask children again to listen in their head what they have written and then play the whole accompaniment part together. Ask each child to sing his/her melody or play it on the recorder, firstly without accompaniment.

5. Form improvisation

Binary (AB) form: *music that is organized into two sections (A and B)*

Ternary (ABA) form: *Music that is organized into two sections (A and B) with a return of the first (A) section at the end*

➤ Improvisation in music may be grouped under five broad categories:

1. Composition involving timbre construction

Ex.1: *Adding instruments to heighten the expressive power of a poem, story or song*

Ex.2: *Sound walk*

Children invited to take a walk around the school (divided in small groups) and they are asked to listen for and attempt to remember as many sounds as they can while on their walk. When children return to the classroom, they are asked to reflect on and write down all the sounds they heard, in the order that they heard them. The compositions are performed by each group using either body percussion or various pitched and non-pitched

percussion instruments.

2. Composition involving rhythmic construction

Ex.1: *Writing rhythmic ostinati for accompaniment of rhymes or songs*

The image shows a musical score for a voice and hand drum. The voice part is written on a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: "Sa - ku - ra, Sa - ku - ra, Yo - yo - i - no" on the first line, and "Sa - ku - ra, Sa - ku - ra, Cher - ry blos - soms" on the second line. The hand drum part is written on a single-line staff with a common time signature (C). It features a rhythmic ostinato pattern: a quarter note, an eighth note, a quarter note, and a quarter note, followed by a quarter rest. The text "Student 1 might write this rhythmic ostinato" is written above the hand drum staff.

Ex.2: *Writing a short rhythm (serve either as an introduction or a coda to a song)*

Ex.3: *Writing a rhythm to a given set of pitches*

A set of pitches given to the students by the teacher

The image shows a musical staff with a treble clef and a key signature of one flat (Bb). It contains a sequence of eight half notes: Bb, A, G, F, E, D, C, and Bb. The staff ends with a double bar line.

Student 1 might add rhythm to the set of pitches to create this melody

The image shows a musical staff with a treble clef and a key signature of one flat (Bb). It contains a melody created by adding rhythm to the set of pitches from the previous example. The melody consists of eight half notes: Bb, A, G, F, E, D, C, and Bb. The notes are connected by a slur, and the staff ends with a double bar line. The text "etc." is written to the right of the staff.

Children are invited to add more values to the pitches so as to turn them into a melody. The structure given by the teacher might also include the specific note values from which the students might select, as for example eighth notes, quarter notes and half notes). This new melody could be either sung or played by the children on pitched percussion instruments or recorder.

3. Composition involving melodic construction

Ex.1: *Adding pitches to a given rhythm*

Ex.2: Writing a short melody

4. Composition involving harmonic construction

5. Total composition involving all aspects of the music

- to change the dynamics
- to change the tempo
- add an instrumental accompaniment
- altering the rhythm of the melody through augmentation (for example the eight notes become quarters, the quarter notes become half notes)

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(like in every activity when practicing a new skill). This activity may take the form of an individual or a small group project requiring several weeks to complete. The results can be great and the children will gain an incredible sense of pride in their growing understanding of how music is put together.

Listening to music

List of selected recorded music which could be used (from six to eight years old), to highlight specific musical characteristics such as **metre**:

- 3/4 metre – “Laurentide Waltz” from the *Canadiana Suite* by Oscar Peterson (born 1925)
- 4/4 metre – “Romance” from the *Lieutenant Kije Suite* by Sergei Prokofiev (1891-1953)

List of selected recorded music which could be used (from seven to eight years old), to highlight specific musical characteristics such as **instrumental timbre**:

- Brass – *Fanfare from the Common Man* by Aaron Copland (1900-1990)
- Strings – *Adagio for Strings* by Samuel Barber (1910-1981)
- Woodwinds – “Polovtsian Dances” from *Prince Igor* by Alexander Borodin (1833-1887)
- Percussion – “Samba no.1” from the suite from the ballet *Oiseaux exotiques* by Harry Freedman (born 1922)
- Double Bass – “The Elephants” from *Carnival of the Animals* by Camile Saint-Saens (1835-1921)

To highlight specific musical characteristics such as **form**:

- Ternary (ABA) form – “En bateau” (In a boat) from *Petite suite* by Claude Debussy (1862-1918)

Writing music for children

While writing music for children, there are some main factors which should be considered. I would recommend Debbie's Cavalier 10-points list to be checked out first. Debbie Cavalier *(Dean of Continuing Education at Berkley College of Music's online extension school), in her book "writing music for children" wrote a 10-point kid-tested checklist for success.

Her 10-point check list came from studying the music of wonderful children's artists. Also from listening to and attending shows of today's great children artists. The items in this 10-point checklist fall into two main categories:

- child development considerations (points 1-6)
- music and production considerations (points 6-10)

10-Point Kid-tested Checklist:

1. *Vocal range and melodic intervals*: "Are the intervals natural for children to sing - such as the minor third - or unnatural - such as a tritone?"
2. *Tempo*: A resting heartbeat for a young child is faster than that of an adult. The normal rate is 70 to 90 beats per minute in adults, and 90 to 120 in children. Therefore, songs that an adult would perceive like in a quick tempo might feel more like medium tempo to a young child.
3. *Age appropriate skills*: Five years old children know the concept of opposites and can rhyme. Two years old children cannot, but they love to make moves like for example the "Itsy bitsy spider go up the waterspout" with their fingers.
4. *Language*: "Is the vocabulary appropriate for the age of the children?"
5. *Message*: "Is there a moral in the story or is it nonsensical?" (Both have their place in children's music development).
6. *Active participation*: Children's music is all about actively engaging kids from

start to finish. “Are there singing and movement parts for them to do? How will you keep them actively engaged in a meaningful way throughout each song for an entire set?”

7. *Song quality*: Kids songs should be comprised of the same high-quality standards expected from any other genre.
8. *Recording Quality*: Give to children’s families the same production values.
9. *Arrangement*: Song sections. “Is there a flow in the piece? Is the instrumentation interesting and appropriate? Are there surprises along the way? Where are the memorable moments in the song?”
10. *Diversity in Style*: Write in whatever style is best suited for a given song.

9. Class management

The role of the teacher

The role of a teacher in society is both significant and valuable. It has far-reaching influence on the society he/she lives in and no other personality can have an influence more profound than that of a teacher. Students are deeply affected by the teacher's love and affection, his character, his competence, and his moral commitment. A popular teacher becomes a model for his students. The students try to follow their teacher. He/she is their ideal. The teacher is an architect of our future generations.

When we speak of good teachers it means that a teacher must be a model of faith and should have a fairly good knowledge. A teacher should consider it his duty to educate and train his students and should feel responsible for it. A teacher carries a big responsibility in his/her classroom. One reason is that all students depend on him/her. Everything the teacher says will have an impact on the students. If the teacher feels joy or feels anger, it will be spread among children because the attitudes of the teacher gets contagious. If the teacher laughs, students also laugh etc.

He/she should get into children's psychology knowledge and always deal with the students in a just manner. He/she should not lose his/her self-control on mistakes his/her students may commit, and instead he/she should respect their feelings and ego, and should try to understand and resolve their difficulties with grace. He/she should be able to smile in the face of bitter criticism on his opinions, and should not feel ashamed or humiliated to accept his mistakes wholeheartedly.

I believe that teachers must love their career in order for them to pass enthusiasm, to assist, and to provide a warm environment to the students. In my opinion teachers are the second parents for the students because students spend a lot of time with their

teachers. Some of the parents' role toward kids is to give them care, love, respect, lead, instruct and to try to form a safe and pleasant environment at their homes. These attitudes of the parents toward their kids are related to what the role of the teacher should be with the students in the classroom.

The way students act, depends on the teacher's attitude. That is why I strongly recommend all teachers to invite the student to participate in the class. It is very important that teachers encourage students because students will benefit from it.

The teacher must create a warm and protective environment but at the same time professional. If students feel secure in the classroom the result will be shown in the academic progress. There should be a mutual trust with each student. The teacher has the responsibility to know his/her students in the classroom. Every day, the teachers show one of their attitudes that the students are unaware of. Also, the students do the same, so it is easier to get to know better each other quickly. This is a good exercise to do because it benefits the whole class to break the ice. The first days most of the students are afraid of the teacher because they do not know how the teacher's personality is. It will change until the point that the teacher and students discover to have common hobbies with each other.

There are three main activities that small group teachers have to manage simultaneously:

1. managing the group
2. managing activities
3. managing the learning.

In many small group teaching situations, the role of the teacher is that of facilitator of learning: leading discussions, asking open-ended questions, guiding process and task, and enabling active participation of learners and engagement with ideas. However, small groups function and behave in various ways and have different purposes. Teachers therefore need to be able to adopt a range of roles and skills to suit specific situations, often during the same teaching session.

Other roles that may be adopted include that of:

- the instructor, who imparts information to students
- the neutral chair
- the consultant, from whom learners can ask questions
- the devil's advocate
- the commentator
- the absent friend (McCrorie, 2006).

Planning for multiple learning perspectives

Curricula designed to guide children towards musical understanding needs to be learner-centered. This means teachers should incorporate classroom strategies that promote learning in ways that allow individual students to reach their potential through the most positive routes possible. Because children are unique in their learning styles (some are better visual, some are better hearing and some are better kinesthetic learners), classroom experiences with music should be as broad as possible. Children should be provided with classroom lessons that involve a variety and balance of experiences.

Musical experiences should include:

- ❖ *Singing music*
- ❖ *Playing music with classroom instruments*
- ❖ *Moving to music*
- ❖ *Listening to music*
- ❖ *Improvising music*
- ❖ *Reading music*
- ❖ *Writing music*
- ❖ *Composing music*

It is also important for the teachers to be sensitive to the fact that individual children may respond differently to the manipulation of musical structure. For example, children

bring varying social, emotional and spiritual backgrounds to the musical experience: a piece of music with loud dynamics may make one child feel excited but frighten another.

Teachers are cautioned to not offer suggestions as how particular structural concepts in music should make a child feel. For example, that music in a major key should make one feel happy or that music in a minor key should make one feel sad. Each child's individual emotional response to the music and various aspects of musical structure should be honored and respected.

Daily classroom activities involving any of the above musical experiences, need to be developmentally appropriate. They should match the children's cognitive, psychomotor and socio-emotional development levels. That means for example, teaching songs which are appropriate for each grade or age of the children, based on the development of their vocal range. Or, not to ask children to move to the beat using their arms or their feet, when their body parts are not developmentally ready for that. Children will have greater chances of understanding a given musical concept, if the classroom activities are good matches for their psychomotor, cognitive or socio-emotional levels.

Equipment, Resources and Class environment

The music classroom needs to be set up in such a way as to facilitate the music lesson and children's musical growing. The physical organization of a classroom must provide enough space and the appropriate equipment for children's experiences in the musical activities of performing, listening to music, moving to music, playing classroom instruments, singing, reading and writing music. Furniture should be minimal, and the floor carpeted for safety (to prevent slipping).

A smaller room could potentially serve multiple purposes for music instruction, if chairs or raisers could be folded up and placed against the wall during movement activities. The addition of puppets or similar concrete visuals will serve as handy classroom for motivating younger children and use during dramatization.

There should be enough copies for everyone when sheet music form is needed. A tape

recorder or a CD burner with quality microphone can also be an effective classroom tool for providing feed-back to students regarding their singing performance. Listening activities require a high-quality stereo system with the capacity to play CDs, tapes and mp3s. Speakers should be placed so that the music may be heard clearly, even at the back of the room. Listening resources should include a large music library containing quality CDs or tapes of a variety of music from the musical styles (for example jazz) and time periods (for example Baroque era) selected for study.

Children should have access to a wide variety of instruments for the musical activities above, like a piano, helpful for accompanying choral music and for facilitating creative movement activities, recorders for all of the children (I suggest each child has his/her own), pitched percussion instruments (percussion instruments which produce only one tone or note, such as rhythm sticks, triangles, wood blocks or hand drums, useful at all levels for experiencing timbre and rhythmic patterning in music) and non-pitched percussion instruments (percussion instruments which produce more than one note, such as xylophones, glockenspiels or metallophones). Video equipment for recording and documenting the students' work can be also useful.

Some musical activities require the availability of tools related to the vision, such as boards for writing or attaching pictures. Ideally, the walls of the music classroom should be covered with colorful pictures and posters that attract children's attention as they enter. Music teachers should put together children's musical work, using photographs, posters and actual musical compositions, and expose them on a board. The music classroom should be an exciting place for children to come to.

At the end, considerable attention should be given to the acoustical properties of the space. Children need to be able to hear music clearly without interference from external sounds.

The music teacher

In the past, successful music teachers had often to work in much less stimulating classroom environments than the described above, and yet, have made significant

contributions to the development of their student's musical development. The key for such successful teaching is the teacher's knowledge and competence in the subject matter of music (Montgomery, 1994, 1995). Teachers of music serve as live models for children's development. Teachers must feel comfortable with such daily skills as teaching a song by rote, modeling proper vocal production etc. Music teachers should have a competent knowledge of musical structure and musical styles, and they must also feel comfortable with their own musicianship. Add to these attributes, an understanding of developmentally appropriate music activities, and data about how various children learn, should feel comfortable with motivating and managing classroom behavior.

Motivation and Teaching Strategies

Some of the problems associated with leading effective small groups are summarized by Jacques (2003):

- the teacher gives a lecture rather than conducting a dialogue
- the teacher talks too much
- students cannot be encouraged to talk except with difficulty; they will not talk to each other but will only respond to questions from the tutor
- students do not prepare for the sessions
- one student dominates or blocks the discussion
- the students want to be given the solutions to problems rather than discuss them.

Effective tutors are essential to ensuring that small groups work well. Any teaching event will be more successful if the teacher:

- is enthusiastic
- has organized the session well
- has a feeling for the subject
- can conceptualize the topic
- has empathy with the learners
- understands how people learn

- has skills in teaching and managing learning
- is alert to context and classroom events
- is teaching with their preferred teaching style
- has a wide range of skills in their teaching repertoire, including questioning, listening, reinforcing, reacting, summarizing and leadership (McCrorie, 2006, p. 8).

Children with special educational needs

In our days, education is not only a privilege of few, but is the right of everyone. Everyone can learn if the possible difficulties are timely and diagnostically confined and faced effectively. It's obvious, that a child's problem or difficulty in learning shouldn't be an obstacle in his/her right to education. But, the realization of this right, depends mainly on the knowledge and the positive attitude of the educators and the society factors, it depends on the procedure for the realization of learning. That's why I think that the only way to help students (all of the students), is the systematical and scientific informing, education and analyzing on the field of learning. That would be also a quality of the culture and society.

The term 'Learning Disabilities' was firstly used by Samuel Kirk in 1962 in his work "Educating Exceptional Children", in order to designate a retardation or disorder of the development in one or more functions of the speech (reading, writing, orthography, perception) or mathematics, because of some cerebral irregular functions or behavioral and emotional disorders. According to Kirk, these learning disabilities don't due the mental or sentimental retardation of the child or in negative cultural and social factors. But according to the National Joint Committee of USA on Learning Disabilities, in 1988, the term 'Learning Disabilities' is a general term, which appear as learning difficulties and difficulties in the use of language and mathematical skills. These difficulties arise from the irregular function of the central nervous system, people are born with these difficulties which may show up for the rest of their life and they are born with them. Approximately 20 – 25 % of the people (consequently including children), seems to have some problem or difficulty in some field or subject of education; therefore in music too.

But the percentage between the two genders seems to be disparate, since a bigger number of boys have learning difficulties in comparison with the girl's number (Meier, 1971).

But how a teacher will recognize whether there are children with special educational needs or learning difficulties in his/her classroom? There are five key-questions which he/she could consider in order to success in a good class management:

1. Is the student given the right task, according to his/her skills and interests?
2. What level of progress and delivery should be expected?
3. Does the student learn?
4. Does the student learn enough quickly?
5. What should happen, if the doesn't learn or doesn't learn enough quickly?

The teacher, in order to answer to these questions, he/she should be able to use the following four strategies:

1. To define from the beginning the learning goals and how the progress level should look like, in order to prove that the goals have been achieved.
2. To record each student's progress methodically and often. (At this point, the aim of the teacher shouldn't be to criticize children, but to find out what has been learnt and what is still left to be learnt). Recordings should be presented in the class, in a friendly atmosphere, without stress.
3. To prepare and record the proper lesson plans and their application into the class. This method is giving the opportunity to the teacher to assess his own delivery and test which methods worked out, resulting positively and which did not.
4. To analyze data often, and see which changes are needed and then keep working by preserving and processing the successful methods, while reject or make better the less successful methods, teacher should adapt his work according to the student's and the lessons he/she wants to teach.

Teachers who are not organized and methodical in the recording and progressing of their students as in the recording of their self assessment, make their work more difficult, the class environment becomes more to a non-resulting laboratory and the children ends up with less knowledge and understanding of the personal learning difficulties of each child. Those teachers are in danger of losing the control in the class, by losing the respect and the mood for cooperation by the children.

A child with learning difficulties may just comprehend new information a little bit later in comparison with some other children, but some children have a permanent difficulty in managing the tasks given always to their class level and age. So as earlier we define whether the problem is permanent or not, thus the best for giving them timely the proper help. The repeating unsuccessful child has negative consequences because they feel less powerful in front of their self and especially in front of their classmates and their teachers, resulting into lower self-esteem and less efforts; because they just decide that they can't make it.

When we realize that a child has a learning difficulty, the next school's step is to control whether this indication is fault or not by throwing the child into a progressing test, and if the learning difficulty exist, then find out the reason why this child has the particular problem. The test which should be given to the child in this case, is an IQ test, which is made and tested by a specialist, educational psychologist. The result of this test, with combination the recording results from the tasks given to his/her class level and age, helps the specialist to put this child into one of the two categories, children with low IQ or children with very low IQ (children with improving retardation).

The assisting classes in a normal school help to average the problem of the children with low IQ, especially when the children attend the lessons in the normal class, when this is possible, participating to the assisting classes in some particular lessons. Of course they are in danger, because their classmates may use this as a disadvantage against them, but is up to the school and the general morality structure which is built up in the school, to take care and avoid any negative labeling of these children. The most important interference here is to show that the school appreciates these children. That means that they should be given trust and responsibilities, that they should be praised for their skills and their qualifications as individuals and make sure that they will be taught by teachers who are admired and appreciated by the majority of the school; that means they should participate in the general school activities. The assisting groups should never be treated as separate groups or individual member from the rest of the groups or students. They shouldn't have for example a classroom in a different part or side of the school building; they shouldn't have a different time for breaks or lunch time and we shouldn't take them apart from the games and sport activities of the school, laboratory classrooms or forbid

any choices which are free for everyone else. These children should be treated as equivalent members in the school society.

But, there are children with improving retardation and their unsuccessful attempts don't due to any low IQ level, but they due on some other kind of problems like for e.g.:

1. **Bodily problems.** (Children who may be sick and missing from the school many times or not be able to participate in practicing some of the moving skills related to some school-subjects. Children with visional or hearing problems, children who have some cerebral injury which blocks the moving coordination. Also, children with stammering may become unfortunately funny for their classmates and 'unforgivable' for their teachers).
2. **Personal problems.** (Personal problems may contain many simple factors, such as the rapid changes in the classroom or generally in the school, about new books, teacher, classmates, teaching methods or more complicated factors such as the limited possibility for concentration and the easily split of attention. The changes make children feel more unsecured emotionally and therefore more fragile. In some cases, when the children can not keep attention and concentration for a long time, while at the same time they move a lot, suffer by hyperactivity and it is quite hard for them when they are forced to stay non-naturally quiet at home or at school. The therapy for such children is very simple. They shouldn't be forced to stay pathetic for a long time, but their interest about learning will gradually grow up if the teaching material and lesson flow is very energetic and attractive. But some times children with hyperactivity suffer by psychological problems too, needing the help of some specialist, as they appear retardation in some language skills, such as reading and writing. If the children don't feel emotionally guilty for their behavior, their hyperactivity will reduce very much by the time and the problem may disappear around the age of eight years old).
3. **Environmental problems.** (These problems refer to the poor or depressive environment, where the children are not motivated to study or use the language properly, where there are not places and conditions for studying. There are cases

where even food is missing or sleeping, there is bodily or sexual abuse alcoholism or missing of the one of the two parents.

4. **Emotional problems.** (Emotional problems sometimes arise from the categories mentioned above, but sometimes may arise because children don't feel any sympathy for their children, they don't like him/her for the one or the other reason or they have personal and emotional conflict with their classmates. From the other side, children may like very much their teacher, so they want excessively to be willing for helping their teacher, sometimes becoming excessively fragile in any criticism of him/her).

After the diagnoses of the reasons for which a child may have improving retardation, the teacher should be already half a way for finding the solution for these problems. For the 'bodily problems' case, the solution is immediate, the child is given to the special medical services, is placed to the first row in the classroom (or close to the teacher) and is given more time to accomplish a task. The rapid changes (whatever changes in the school), balance with the proper reformative support and encouragement. But when the problem is environmental, teachers cannot help the child their selves. What the can do, is to persuade the child that the school is available and willing to help. Even if the child refuses to accept the help offered by the school, is still very important for his/her self-esteem to know that school considers the situation about him/her and doesn't try to make his/her life even more difficult.

In case that the teacher suspects that his/her own behavior is responsible for the proving retardation of one or more members in the classroom, the he/she shouldn't be ashamed about that as no one is always perfect. A useful advise in this case would be to record (using tape or video) the lessons or part of them and then by studying the record, to watch out how difficult or without meaning are some of his questions to the classroom, how little or much courage gives to some members of the class etc.

However, in any case, we shouldn't consider the learning difficulties as a unique problem of the child. It is more a problem of the school and of all who are around the child (family and teachers). If the child doesn't correspond to the help offered to him/her, then we should consider, if the help offered is the proper one and if the factors which are

responsible for it have been recognized properly, if the child considers any extra homework as a punishment, because no one explained the reasons he/she was given an extra homework or why the homework was given in a bad way.

Children with learning disabilities like dyslexia and Central Auditory Processing Disorder struggle with schoolwork regardless of their intellectual abilities. They require specialized learning strategies to meet their potential and avoid self-esteem problems and behavioral difficulties. Parents of learning-challenged kids need to be persistent both in working with their reluctant learners and with the schools that must provide the help these children need.

Developmental disabilities are some of the most devastating for a family to deal with, changing visions of the future and providing immediate difficulties in caring for and educating a child. Diagnoses like autism, Down syndrome and mental retardation often cause children to be removed from the mainstream, and parents must be fierce advocates to make sure their children receive the services, therapy, schooling, and inclusion they need and deserve.

Class control and management

A teacher, for keeping the control in the classroom should keep some general rules:

1. Make the class interested: Usually a class which is busy doesn't have mood for making noise, plus to this, some members of the classroom will disappoint those who will try to win their attention.
2. Be unprejudiced: The real or imaginary injustice may bring to the children negative and hating feelings.
3. Have humor: This doesn't mean that teacher should try to be a comedian, but he should be available to laugh with his classroom (of course never on some of the class or school members). Teacher should be able to laugh even with him/herself inside and outside of the classroom. This is an example of the realistic sense of our price and makes children feeling secured.

4. Avoid unnecessary threats: The non-sense threats just make children to keep the behavior which is forbidden to them, only and just to see how the ‘desperate’ teacher will apply and realize his/her threats. So, when a threat is already spoken, it should take part.
5. Be precise. Start and finish the lesson exactly on time.
6. Avoid anger. Teacher, who gets angry, may say things for which he/she will regret after. Children will tell the other children in the school, therefore some other classrooms will try to cause the same scene.
7. Avoid excessive intimacy. The border between the normal and the excessive intimacy is very sensitive, but is better to start teaching more strictly and get more familiar once everyone knows each other better. When the teachers start reversely, they have a difficult time changing the first impression. The children are anyway disappointed after such a behavioral change, because they cheated when the teacher uses his/her authority.
8. Give responsibilities. The responsibility charge makes children feel that the teacher trusts them, while they put in their consciousness that whatever happens in the classroom is not only teacher’s job and also theirs.
9. Cause attention. Instead of calling for quiet, call particularly the names of those who make noise in the class to cause the attention. That’s why the teacher should get know the children’s names very quickly. Add to this, knowing children’s names will make them feel that the teacher is interested on them as persons.
10. Avoid debase. Debase causes psychological trauma to the child, but also, its authority may make a child look ridiculous in front of his classmates’ eyes. In order to make its authority valid again, the child uses various strategies against the teacher, in order to improve it back again.
11. Be in preparedness. This is one of the very important qualities of the teacher, to know exactly what’s going on in the classroom. Teacher should prove that he/she has a good vision, a strong self-concentration and that he/she is nimble.
12. Use positive language. Teachers should give emphasis on what the children are asked to instead of what children should avoid to do. For ex. say “please, get quietly in the classroom”, instead of “don’t make so much noise while you get into the class”. The

negative language puts in children's mind actions which they may even thought about them, leading them therefore into the wrong direction.

13. Be confident. If the teacher can give the impression that he does well with the children, then the class will be willing to believe in him and cooperate with him. Even when the teacher feels scared and inexperienced, he/she shouldn't show his feelings.
14. Be organized. Good organization means that the teacher makes clear what the children have to do exactly, what they have to do about the distribution and preservation of the equipment and give responsibilities in advance, before any activity, when everyone's attention is tended to be on the teacher. Good organization means that the teacher organizes the lesson plans carefully and limits the theoretical part of the lesson, using more activities for practicing and teaching new information.
15. Show likeness for the children. When teachers have a good relationship with the children, they have the gift to show sympathy, understanding and the feeling that they draw a personal satisfaction from their teaching employment. They show that their goal is children's success, because they consider this success as important to the children. When the class is persuaded that they have teacher's support, they will correspond cooperatively with appraisal. *(Konstantinos Porpodas, 2003)

Teacher should give sometimes consequences in order to keep control and functional class managing. The "consequences" mean some kind of infliction or some loss of rights of the child, in order to discourage the child to break the rules or 'punishment' is given as an answer to any unacceptable behavior in the classroom. The most usual form of punishment and probably the most effective is the reproaching. According to Maslow, children have a natural need for social acceptance and for self-esteem. And because the children consider the teacher as a right judge, they feel unsecure about their selves and their qualities, so they hurry to release from this feeling by improving their relationship with the teacher.

In some cases the solution requires a more strict punishment; the parent's informing seems to be more effective, because the child will have to face the problem at home too. An excellent strategy would be to write a letter for the parents and ask the child to read it loudly in front of the teacher. Then the child will be free

to choice if he/she will continue the same undesirable behavior or let the letter to be sent. If the child chooses the first option, then he/she has to sign the letter and the teacher has to put it in envelop.

At the end, I believe that the parent's cooperation with the teachers will bring great results to the children's learning process and morality in the school and classroom environment. It is much better when the teacher talks with the parents about his/her complaints, instead of sending any complaining letter at home. Also, the parents could be given by the teacher a practical guide for helping their children at home with their homework or practicing some skill. Most parents are available to cooperate with the teacher, so is up to the teacher to bring them closer, effecting children's best results.

Conclusion

The role of music in children's education

In the last century, the role of music has been marked by many researchers, resulting into the introduction of music in almost all of the levels of the educational systems. Usually the role of music is surrounded by non-musical means, highlighting the role of music on the general development of the child or highlighting the importance of music in relation with other school-subjects, such as language, mathematics and social sciences. But the most important reason which justifies the introduction of music in almost all the levels of the educational systems is maybe what music means the children. According to the anthropologist Alan.P.Merriam, children's experience music in multiple ways, particularly as:

- Emotional expression
- Esthetical experience
- Amusement
- Communication
- Symbolical representation
- Physical expression

At the same time, other aims are achieved through music, like:

- Obedience of the social rules
- Stabilization of the social and religious custom
- Preservation of the cultural inheritance
- Incorporation in the society

For a successful introduction of music to the children, it is necessary for pedagogues to know about children's psychology, to recognize the grand role of music during these years (1st month to eight years old) and to realize music through the eyes of children.

Music education should be a concern for each classroom teacher, because he/she is in daily contact with the class and knows the children well. He/she could organize creative musical activities at some time/s during the school-day or during a whole week of curriculum. The adaptability and willingness to improvise and play with the children are more important rudiments than his/her musical abilities. I believe that music education should be required as one of the prerequisites of preschool and primary school teachers.

I believe in life-long learning, so I think teachers should be practicing some musical activities during their daily classes or while they are preparing an open day for the parents, for a Christmas performance or other occasions, which vary in each country and culture.

We cannot underestimate the role of music as a device for the conditioning of modern society. Music has the power to adjust and channel the collective consciousness of massive groups of people *(Brian S. Neumann). It is amazing to notice that, even in the days of philosophers like Plato and Socrates, they had a profound understanding and respect for the tremendous influence that music can have on its listeners. Plato, for example, observed the effect that music had on society in his day and made this thought provoking statement. "In order to take the spiritual temperature of an individual or society, one must mark the music." "Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace, and making the soul of him who is rightly educated graceful, or of him who is ill-educated ungraceful." He also understood the significance of training while still in the time of youth; ". . . now in the days of his youth, even before he is able to know the reason why". *(The Republic of Plato, translated by Benjamin Jowett. Oxford Clarendon Press, 1888, page 88).

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